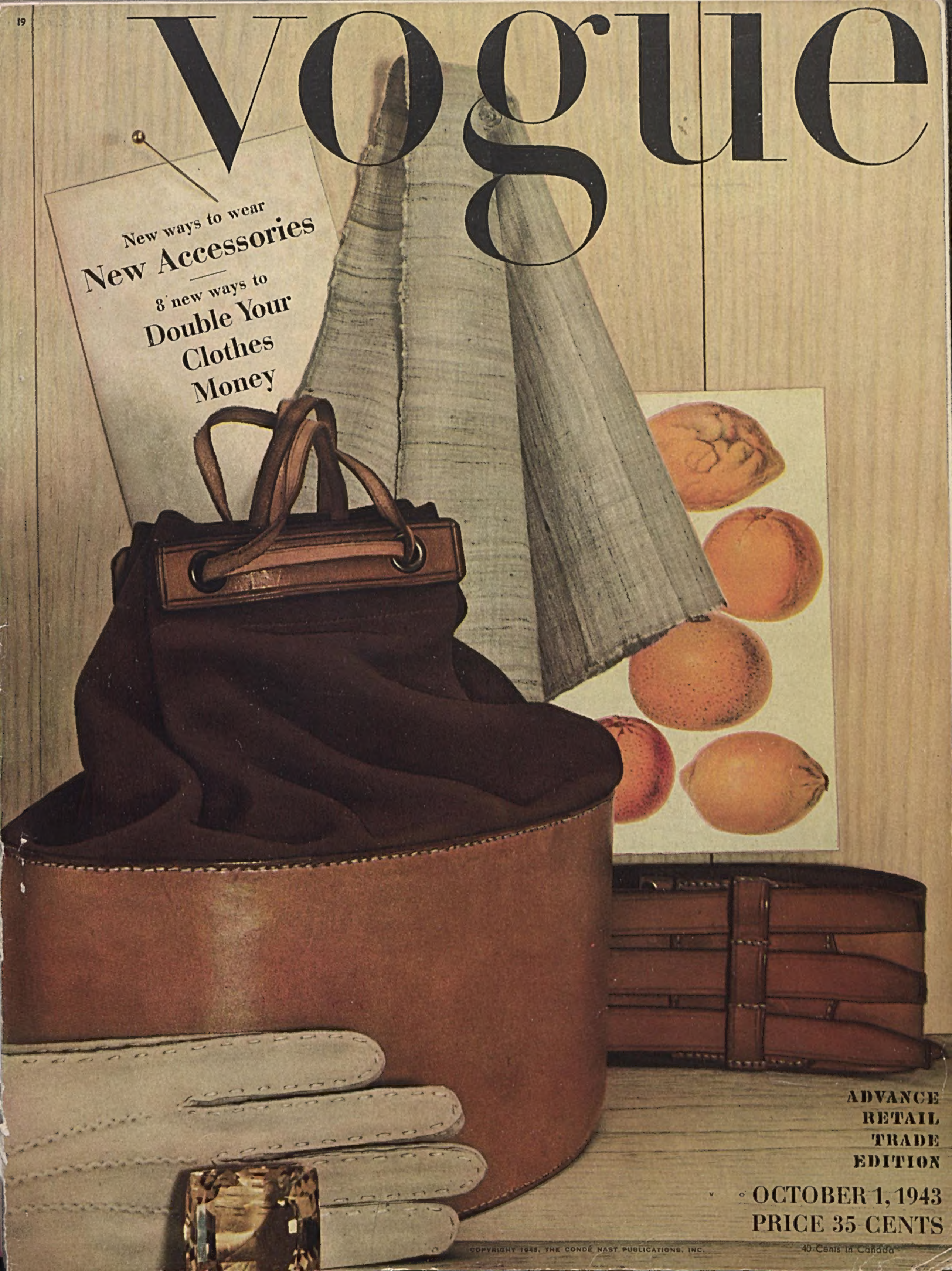
Vogue

New ways to wear
New Accessories

8 new ways to
Double Your Clothes Money



ADVANCE RETAIL TRADE EDITION

OCTOBER 1, 1943
PRICE 35 CENTS

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40 Cents in Canada

To the Brides of 1943

THIS WAS YOUR BRAVEST YEAR . . . .

FOR just a moment, we should like to remember the swiftly passing year with you.

We knew that youth would rise to American tradition, would "carry on." But your courage in facing the odds against your happiness . . . the light-hearted, dauntless spirit with which you have surmounted the obstacles of travel and change . . . your eagerness to continue the gracious ways of living — all these have truly amazed us.

It is for people like you that we are constantly trying to make the best sheet possible. You, of all the generations of brides, know what is good, what is worth having . . . and the measure of your values is marked by your confidence in Wamsutta *Supercale.**

CONSERVATION POINTS

1. Have three changes of sheets and pillowcases per bed and rotate them. This allows a "rest period" on the linen shelves and conserves wear.

2. Wamsutta *Supercale* washes easily, does not require hand rubbing or strong bleaches. If not washed at home, pick a good reliable laundry for your sheets and pillowcases.

3. Service wives will find Wamsutta lighter and less bulky to pack . . . a saving, also, in by-the-pound laundry bills.

WAMSUTTA MILLS, NEW BEDFORD, MASS.

★ ★ ★ **BUY WAR BONDS** ★ ★ ★

Wamsutta SUPERCALE SHEETS

*REG. U. S. PAT. OFF.

Also Wamsutta-Somerset Towels and Springfield Blankets

Vogue *Advance News for Retailers, Oct. 1*

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Double-Play Your Winter Fashion Story

Focus on accessories

"Points of interest" in 1943 fashions are the accessories that accompany this season's straight, simple suits and dresses—the hat, bag, gloves, belt, shoes, jewellery, that together set the mood of an outfit. These have become so important that now the accent is on accessories. Sell your accessories to aid and abet last year's clothes as well as point up the simpler ones of this year. To illustrate this, try showing one accessory worn with many different kinds of costumes—with a suit, a skirt and blouse, a tailored dress, a formal dress.

Vogue calls hats and hair "accessories-in-chief" to any outfit, and demonstrates why they are. Smooth-fitting hats that follow the contour of the head become one piece with the hair, and are truly "the key to the narrow silhouette" (pages 88-89), as they carry out the narrow line of this year's fashions. And the neatly tailored velvet bonnets on page 113, and the jewelled chaplet on page 76, make hat and hair together a single, all-important accessory.

Vogue says, "The all-day glove is a short, short story, just the size of your hand." In your advertising, show wristlet gloves in action as Vogue does, on capable hands in motion (page 91). If you have jointed glove forms, carry out the same idea in shadow boxes in your window displays. Play up water-repellent gloves that sponge off with a damp cloth (page 84). For afternoon and evening, show long gloves (page 86); some short white ones (page 90).

Vogue says, "Looming large across café tables: cloth and fur bags." These help relieve the leather shortage, are very fashion-right this year. Point out to your customers that fabric bags can lend a note of bright colour to an outfit; that felt does not spot in the rain. Show both very large and very small bags for day and evening (pages 93-95, 114).

Belts of braid, of fur, of bright ribbon "tied like a sash" (pages 87, 95, 114), are the belts you will want to window display on different costumes to show how they lend individuality to each. On other understated dresses show collar-necklaces of velvet with pearls sewn on them, or crocheting with coloured stones, like the ones on pages 95 and 114. And suggest big chunky jewels (pages 86, 93) to pin on plain bags and hats as well as on suits and dresses.

Long and short for evening

Vogue presents the evening picture for 1943-44 on pages 66-67, a picture that includes both long and short dresses. Show long dresses to your customers who prefer them, display them against your most formal backgrounds, and play them up for special occasions. At the same time, show a variety of short evening dresses in all degrees of formality—some highly formal, with jewelled straps, bands of fur, or draped chiffon scarfs, like the ones on pages 68-69; some more adaptable to in-between evenings; some for either afternoon or evening, depending on the accessories. Sell short dresses as becoming to slender figures, as entirely "right" for wartime. And underline the "pen-slim" look for after-dark in all your evening fashions.

The most for the money

Vogue says, "Clothes which are double in essence realize compound interest on the dollars spent on them." An important fact to emphasize to your customers is that economy is not the same as inexpense; that one good costume may be more of a wardrobe than a half-dozen cheaper ones, especially if it is "double-faced" like the costumes on pages 78-79. These are real "double your money" fashions, because each of them becomes at least two entirely different outfits with the change or omission of a blouse or jacket. When you are showing similar fashions, both in displays and in your ready-to-wear department, show them with the blouses and addenda that ring these changes, and let the customer buy the accessories with the basic costume.

Quotations to point up Autumn-Winter fashions

We'll Send You These Four Quotations on Cards Without Cost

Write Vogue's
Merchandising Service
420 Lexington Avenue

VOGUE SAYS: "Accessory-in-chief to your whole costume—your hat."

VOGUE SAYS: "A glove just the length of your hand—short in stature, long in life."

VOGUE SAYS: "Bags have learned to go without a metal frame and still be shapely."

VOGUE SAYS: "The hit of Coupon 18 is the opera pump."

Put These Quotations on Your Own Cards—Use Them in Advertising

READY-TO-WEAR

VOGUE SAYS: "If your legs are long and slim, your waist small and high, yours is a 'Junior' figure."

VOGUE SAYS: "Junior-size figures can wear close little jackets."

VOGUE SAYS: "This year, day clothes become evening clothes with a change of accessories."

VOGUE SAYS: "Picture for evening—long, slim, black as a sapling's shadow."

VOGUE SAYS: "This year look for costumes that divide and become two."

VOGUE SAYS: "Black faille or satin tunics, to be dressed up or down, double your money."

VOGUE SAYS: "Lean, lovely dresses, long as lengthening nights, measure up to first-degree formality."

VOGUE SAYS: "This winter's evening dress is short—if you want to look new as Now."

VOGUE SAYS: "This winter's evening dress is long—if you like it long."

VOGUE SAYS: "Satin for evening is ubiquitous—in black, in brown."

VOGUE SAYS: "New slant—jewelled shoulder straps."

VOGUE SAYS: "Straightforward wool topcoats—warm for a chilly Now, over suits for a glacial Later."

HATS

VOGUE SAYS: "Key to the narrow silhouette—a contour hat that covers your hair."

VOGUE SAYS: "A snug little cloche shades your eyes with shy charm."

VOGUE SAYS: "Superlatively sophisticated—a hat that fits like a wig."

VOGUE SAYS: "New slant on the shingle—small, sloping hat."

VOGUE SAYS: "Wonderful on a shingled head—black velvet skull cap."

GLOVES

VOGUE SAYS: "For evening—very long or very short gloves."

VOGUE SAYS: "The all-day glove is a short, short story."

VOGUE SAYS: "A stubby wristlet glove—so right with winter suits."

VOGUE SAYS: "Spanking-white contrast for winter-dark suits—white gloves."

VOGUE SAYS: "Pigskin gloves—sturdy as the bus strap you clutch."

VOGUE SAYS: "The day glove is as capable as the hand inside it."

VOGUE SAYS: "For afternoon or evening—long gloves go up to meet short sleeves."

HANDBAGS

VOGUE SAYS: "When a bag isn't very, very big, this year, it may be very, very small."

VOGUE SAYS: "Some bags close with a drawstring this year; others open out like an accordion."

VOGUE SAYS: "Looming large across café tables—suède, cloth, fur bags."

VOGUE SAYS: "For a big or little evening—a small or outsize bag."

VOGUE SAYS: "Spotlight an enormous envelope bag with your chunkiest jewel."

VOGUE SAYS: "Saving grace—a shoulder bag of gabardine to spare the leather."

VOGUE SAYS: "Beautiful alligator bag—to have, hold, inherit."

JEWELLERY

VOGUE SAYS: "Gold leaf on china is understudying metal jewellery."

VOGUE SAYS: "Above a late-day dress—a wide collar-necklace of velvet, pearl-beaded."

VOGUE SAYS: "Off the metal standard—crocheted black choker with cabochons."

VOGUE SAYS: "To wear on hair or belt—black velvet bow with gold dots."

SHOES

VOGUE SAYS: "A buckle of cut steel or jet takes day pumps out to dinner."

VOGUE SAYS: "Black suède sparkles up to evening with jet."

VOGUE SAYS: "Anything goes with a russet pump."

BELTS, SCARFS

VOGUE SAYS: "Your belt this year may be of fur, of beads, of ribbon."

VOGUE SAYS: "Have a tippet of ermine for your scarf."

VOGUE SAYS: "Bare shoulders are muted with chiffon scarfs."

VOGUE SAYS: "Attractive new twist—bright-coloured, cross-over belt."

VOGUE SAYS: "Yellow leather belt—tonic for grey, black."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $8.00
WRITE FOR QUANTITY RATES
November 1, 1943

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George Platt Lynes

Restrained, yet gala.

Black velvet short dinner dress . . . detachable sequinned black net tunic.

From our custom collection of originals.

Henri Bendel

Charbert's Breathless

Bonwit Teller

a perfume to linger in the memory, insistent as a dream... capturing a breathless moment in unforgettable fragrance. 3.50, 6.75, 12.75, 24.00

Cosmetics, Main Floor • Subject to 10% Federal excise tax
Bonwit Teller • Fifth Avenue, New York • White Plains

Philip Mangone

The fur-cuffed town coat by a master-tailor. Silvery gray Forstmann's wool-and-rabbit's-hair, magnificent collar and cuffs of blended mink, 295.00☆ Fourth Floor Mink-draped felt hat, 95.00☆ Main Floor

☆Subject to 10% Federal excise tax

COPYRIGHT 1943, J. W. ROBINSON CO.

Scheherazade colors twinkle in sequins on the luxuriously heavy satin sash that falls in fiery splendor to your hemline. Typical of the striking new gown collection.

Robinsons'
LOS ANGELES

Aren't they wonderful—
these warm, dashing
war-life greatcoats?
Lord & Taylor

Vogue
October 1st, 1943

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Vol. 102, No. 7
Whole No. 1707

Sequins after sunset

Short dinner dress... black jersey skirt and scarf strewn with golden sequins shown with a hand-loomed black wool sweater

NAN DUSKIN

Philadelphia

jay Thorpe
24 WEST 57
NEW YORK

Spiral-Worked Broadtail

Jay Thorpe presents a masterpiece from the imaginative hands of a great furrier. A full-length mandarin coat of moiré broadtail . . the skins, light and lovely as Chinese silk, worked diagonally into a rising spiral pattern. From our broadtail collection, unusually large and important this year. **2500.***

*Subject to 10% Federal Excise Tax

Scruggs Vandervoort Barney
St. Louis

Mustang—a ten gallon brown felt and a tan wool suit tailored with a touch of western flavor

Chic Woman of 1944

Silly to despair of adornments no longer to be had. Turn your effort to achieving extra personal chic and discover yourself even more interesting than ever. There's a lipstick that will help; one whose colors have terrific chic as well as striking beauty. . . . Lipstick CHEN YU in "Golden Mauve," "Powder Blue Fuschia," "Exotic Pink," "Flame Swept Red," "Dragon's Blood Ruby," and "Black Rose."

RAWLINGS

CHEN YU

made in U.S.A.

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THROUGH THE LOOKING GLASS OF THE FUTURE

For all women, Textron predicts a future filled with exciting promise! Today Textron is evolving the miracles of war's necessity. But from Textron's war laboratories of today will come fabulous, fantastic fabrics to adorn you and your home of tomorrow. The new wonder-textiles of a new "Synthetic Century." Some letting in light as glass does. Some keeping out water as rubber does. Delicate as cobwebs . . . strong as strands of steel. One day the Textron *Textiles of Tomorrow* will be yours. **In anticipation of the future . . .** now at leading department stores, you can buy in limited quantities, exclusive, luxurious Textron Rayons . . . glorious lengths of the finest weaves in the most flattering and exciting colors . . . also, rayon lining fabrics.

TEXTRON

IN THE LOOKING GLASS OF TODAY . . .
A NEW FIGURE-CUT SLIP THAT
WILL NOT 'RIDE UP'
Today's demand for a new-type slip designed to insure the success of this 'season's slimmer dress lines, finds expression in this Textron Original. Ingeniously cut, accurately sized and superbly tailored in Textron Crepe of finest Rayon, it will not ride up under the sleekest dress or service uniform. In Snow White, or Pink Angel. At Lord & Taylor, New York, and leading stores in other cities . . . $3. Other Originals after the first of the year—by Textron, Inc., Empire State Building, Fifth Avenue, New York.
TEXTRON
Originals

Richelieu Pearls
Reg. U.S. Pat. Off.
RICHELIEU
REG. U.S. PAT. OFF.
they're
beautiful
Simulated

These are WALLACE TWEEDS . . . pride of our house, perfect mixture of science and sentiment. Loving pride goes into the wools, affection for their sturdiness, excitement over their color. But slide-rule precision for the tailoring, absolute rigidity on specifications . . . this makes Wallaces, and makes them great. Plaid topcoat, 59.95; mixture suit, 49.95; topcoat, in six lovely colors, 49.95; suit, 45.00.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

Oklahoma! ***The boys like the girls in this gay New York play. And the girls in Oklahoma like this boy-coat! A distinctive Rothmoor coat in King shade, the new beige for fall. Made of a fine fabric, a blend of Kashmir and wool. Sizes 10 to 20. $100.00.***

MARSHALL FIELD & COMPANY CHICAGO

GEORGE PLATT LYNES

COME AGAIN . . . our 28 Shop believes in the sequinned jumper blouse, the narrow two-piece look.

Shocking pink wool tucked inside a short black rayon crepe skirt striped with sequins. For gala nights, wear the same jumper belted outside this long black rayon crepe skirt so subtly draped.

28 SHOP

A BEN KAHN ACHIEVEMENT IN LUXURIOUS RUSSIAN BROADTAIL $1395, TAX ADDITIONAL

THE BLUM STORE PHILADELPHIA

Jordan Marsh

It's vivacious, it's versatile, it's stunning! A coat that will actually do your bidding...be citified and suave, or rustic and casual...depending on the frock beneath. It's a favorite tuxedo – from our large collection of fur-trimmed coats. Beautifully marked ocelot on Forstmann's melton cloth in black, brown, bronzeen, Venetian blue, O'Hara red, winter pear. Sizes 10 to 18, $135.

The skull cap, $12.75. The Koret bag in black, brown and navy faille and broadcloth, $35.

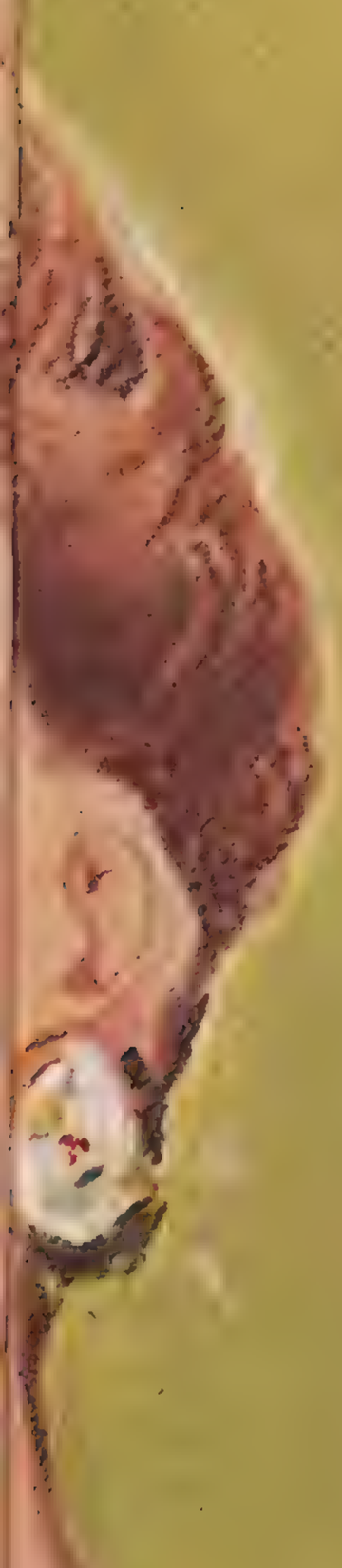
JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

The slim "Finger Silhouette"
. . . one of the leading American fashions
of the year interpreted here in this
velvet and leopard sheath.

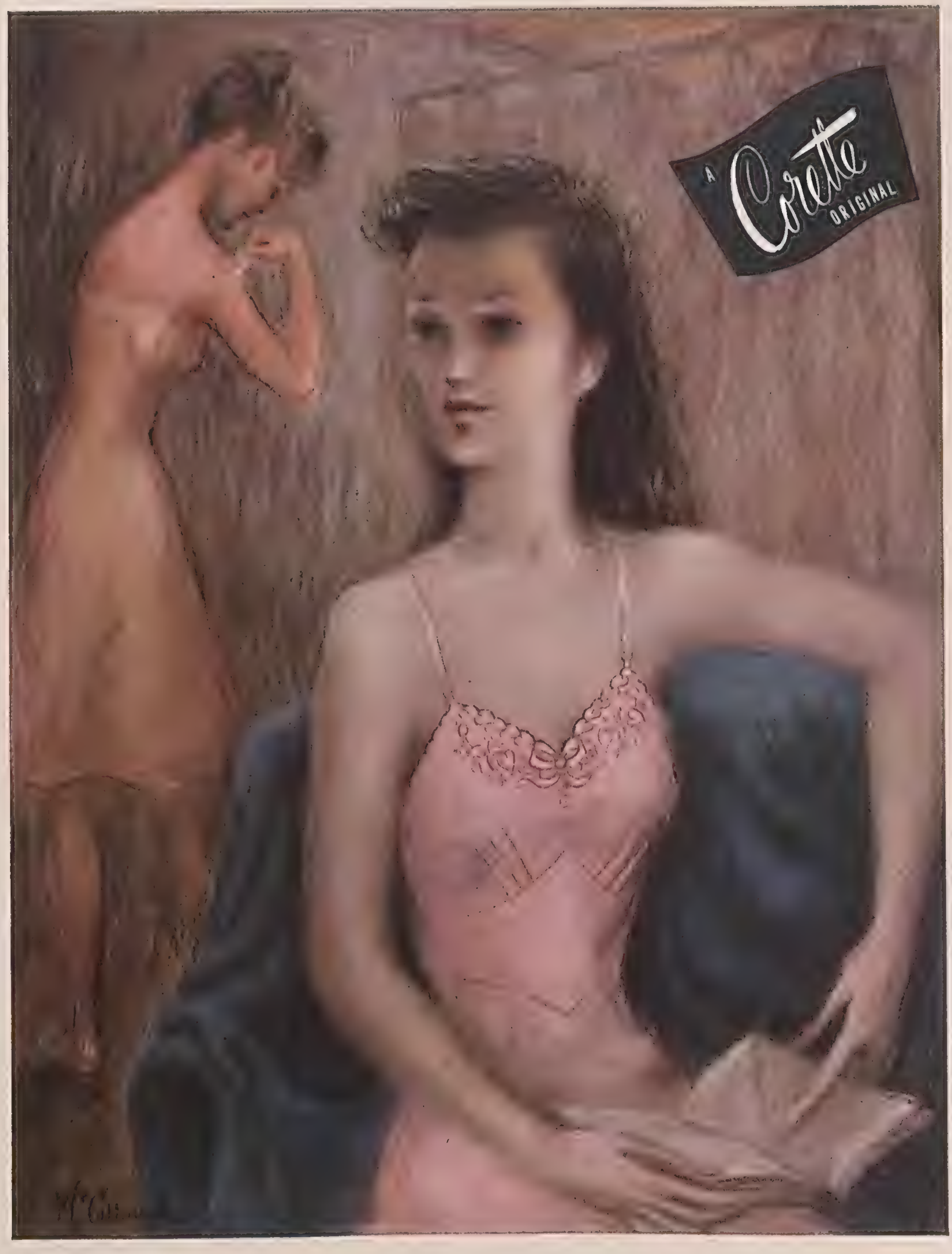
COPR. 1943 BY REVLON PROD. CORP.

"Bright Forecast"

Revlon's wonderful new color in nail enamel and lipstick, to light up your slim "Finger Silhouette" fashions



Tune in!
The REVLON REVUE, starring
Gertrude Lawrence with Chucho Martinez
and Mark Warnow's Orchestra . . .
Blue Network . . . every Thursday night.
Consult your local newspaper for time.



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BUR-MIL
QUALITY
RAYON FABRIC

Your go-with-everything... do-everything slip. It's our All Arounder model, festooned with embroidered roses and appliqued hearts. Its rare construction molds your curves, in action or repose. Bias top won't bind, straight-cut skirt won't expose knees. With darted bodice, diamond-shaped midriff to achieve flawless fit. about $3.

CREATED BY CUSTOM UNDERGARMENT CORPORATION, 148 MADISON AVENUE, NEW YORK

COURAGEOUS

COLOR

IN THE

CHINESE

MANNER

INTERPRETED BY

MAURICE RENTNER

IN THIS

REED-SLIM

COSTUME

naturally at

HIMELHOCH'S

detroit

Young Nashvillians gadabout in Gabardine, from morning activities to evening festivities — glorified gabardines that take tailoring with knife-edge crispness, designed with Kay Collier's knowing touch for the Young Nashville Shop at Harveys, where young styles start in Tennessee. Blithe one-piece (left) carefully fitted, with a leather belt studded in nailheads. Trim two-piece (right) has a soft velvet collar and gleaming jet buttons. Both in delectable shades of Wheat, Shrimp, Gray, Churchill Tan, Mist, Dale Blue and Oyster. Sizes 9-15. $17.95.

YOU MAY ORDER BY MAIL IF YOU WISH

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Harveys
NASHVILLE

All time, overtime fashion . . . our
swashbuckling officer's coat . . .
dramatic bravado in its upswept
grey Persian collar, its wide revers
. . . soft spoken magnificence in the
uncluttered line of imported grey
woolen . . . 198.00 (plus tax).
The close fitting cloche, ours
exclusively . . . 10.50
Stern's
STERN BROTHERS—NEW YORK

Dramatic but Practical

Sleek, sensationally sane. It's an *Adrian* Original with a free-swinging fingertip cape lined with fur and slashed to keep your right hand useful. The matching dress beneath, artfully slim with high round neckline.

JOSEPH HORNE CO • PITTSBURGH

Headline your pretty lips with

Dorothy Gray

HEADLINE RED

IT'S a scoop for Dorothy Gray—*Headline Red*—a good-news shade of lipstick and rouge! A clear and true red, it livens up your complexion . . . meets a man's idea of what your lips should be . . . healthy-red, soft, desirable. *Headline Red* is happy with any costume color. Like all Dorothy Gray lipsticks, it's creamy, non-drying . . . indelible as can be. $1. Matching Compact or Cream Rouge, each $1. *Plus tax.*

SPECIAL DRY-SKIN MIXTURE—the famous Dorothy Gray night cream. Richly lubricating, its fine oils help smooth away end-of-summer dryness and weather-lines. Overnight, skin feels smoother, more pliant! $2.25. *Plus tax.*

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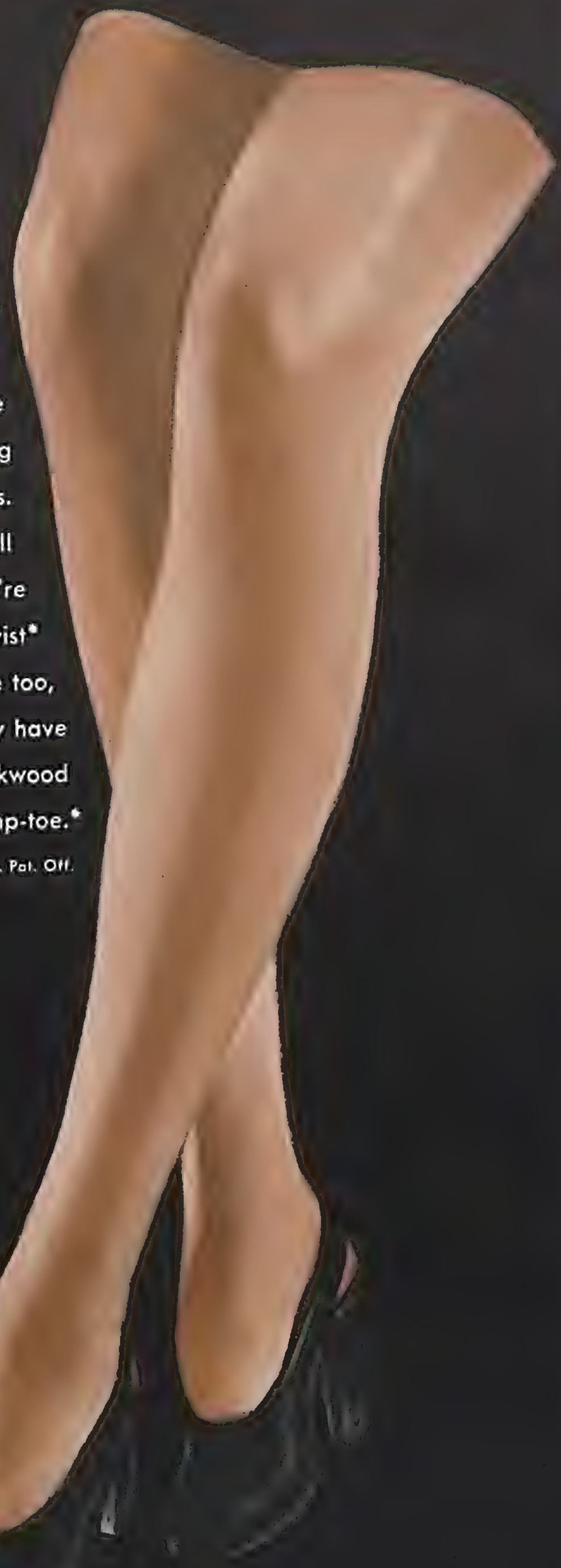
Buy *more* War Bonds and Stamps!

Dorothy Gray . . American design of Beauty . . 683 Fifth Avenue . . New York

lovely legs...

Lovelier because
they're wearing
Larkwood stockings.
Lovelier still
because they're
Larkwood Tempered Twist*
Serviceable too,
because they have
the Larkwood
Vamp-toe.*

*Reg. U. S. Pat. Off.



Larkwood

VAMP-TOE* STOCKINGS

LARKWOOD HOSIERY MILLS, INC. CHARLOTTE, N. C. NEW YORK OFFICE: 385 FIFTH AVENUE

Frost Bros. San Antonio

HATTIE CARNEGIE'S sparkling solution to your semi-formal dates.

Dull black with sequined Ninotchka pink. The bag, the gloves, the hat, all Carnegie. The dress, $110.00.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

Lovely

Lavish

Mink

A Bellciano Original

Hat by Hattie Carnegie

Bag by Harry Rosenfeld

Shoes by I. Miller

The ADDIS *Co.*

Syracuse, New York

the Furred Hat

Suddenly the focal point of an entire costume. The one grande gesture in an era of simplicity. Treasure furs manipulated to counterbalance an untrimmed coat, a dinner suit or dress. Sharing the dramatics of a giant fur bag or muff. Lending fashion prestige to whatever they touch. Millinery Salon ☆ fifth floor

Chicago CARSON PIRIE SCOTT *& Co.* ★★

FROM OUR

Fashion Collection

WHOSE CHARMS

MATCH THOSE OF

OLD NEW ORLEANS

Louise Barnes Gallagher uses her famous

mesh fabric for this two-piece town dress.

Endive green, robin's egg blue or black, 95.00.

John Frederics' petal-brimmed felt sailor, 39.50

Holmes

FOR 101 YEARS NEW ORLEANS' QUALITY DEPARTMENT STORE

Sirocco Perfume
Sirocco
LUCIEN
LELONG

originated by Peggy Sage

From her 57th Street Salon Miss Sage launches New York's smartest nail shades. Divinely flattering, superbly durable. The quintessence of nail polish correctness and quality—fingertip make-up that wears, wears, wears . . . And first in demand . . . a commanding, clear, bright fire on your tapering fingers . . . FLAGSHIP! A fingertip gayety-first. Flaunt it and let your fingertips lead in loveliness.

Black that goes everywhere, jersey that can take it.
Nettie Rosenstein's gossamer wool, $95.
Sheathed saber pin, $20. Earrings, $12.
Silver fox toque and silver fox gauntlets.

Seidenbach's
Tulsa, Oklahoma

she carries fashion
in her hand
whose bag is by
Pichel
"If you do not own War Bonds, you cannot afford Pichel handbags"
Pichel Handbag Fashions from 18.50 to 125.00

In Detroit it's Rollins for fine furs
Prized possession! Natural Canadian beaver with the distinguished styling of Rollins' furs.
995.00 (plus excise tax)
The ROLLINS Co.
DETROIT
FURS..READY-TO-WEAR..ACCESSORIES

GEORGE PEATT LYNES

Milgrim • New York Joseph Horne • Pittsburgh J. Magnin & Co. • Seattle and California

ENKA RAYON • 206 MADISON AVENUE • NEW YORK 16, N.Y.

Magnificence in mink

I. Magnin & Co.
California and Seattle

Create the beauty you've always desired ...in just a few seconds

Anne Shirley

IN RKO-RADIO'S

"GOVERNMENT GIRL"

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

You'll be excited and thrilled with the transformation as you look in the mirror when you first try Pan-Cake Make-Up. You'll love the soft, smooth, velvety look of youthful loveliness it gives to your skin. Later ...yes, hours and hours later, you'll remember that you haven't had to re-powder, and your make-up will still look fresh and lovely. Originated by *Max Factor Hollywood* for Technicolor pictures, Pan-Cake Make-Up is now the favored fashion with millions of girls and women.

**Pan-Cake... Trade Mark Reg. U.S. Pat. Off.*

PAN-CAKE* MAKE-UP

ORIGINATED BY Max Factor • Hollywood

Blue Ribbon Trophy

MINK

Mink in its Supreme Glory

The "Champions", of Labrador strain, with rich blue undertones, selected, styled and manufactured by Ritter. Each coat registered by number on the individual pelts and engraved upon the Trophy Label, for the full protection and lasting pride of the purchaser.

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224 WEST 30TH STREET
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IN U. S. AND CANADA

JUST when you need more of the enduring quality that saves, Rothmoor gives it to you —with furs, all wool fabrics and needling. It's thrifty to buy famous quality like this.

Left style 222. Right style 700.
Always at the leading stores.
Write for the name of yours.

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for dress · for sport · for travel

MERCHANDISE MART • CHICAGO

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DELMAN
DELMAN
HAND MADE
SHOES
AGENCIES IN PRINCIPAL CITIES

Heatherton REG'D
KERR'S 312 SHOP
OKLAHOMA CITY

Lines as crisp as the fall air . . . colors as gorgeous as the landscape . . . texture as soft as thistledown. Tweed suit, $69.95

Companion topcoat, $69.95

KISLAV
and
BOXLAV
Beautiful through countless washings . . .
Famous for their long-wearing quality . . .
Fashion-right for your every activity . . .
KISLAV gloves are rich-textured, soft, of fine quality doeskin-finish lambskin.
BOXLAV gloves are sturdy, hand-stitched for active duty.
of glacé-finish capeskin. You'll cherish them for years to come!

for the 73rd year....

Laird Schober

carries on the tradition of excellence that is synonomous with the Laird Schober name.

In choosing this fall's shoes, remember.... quantity, not quality is rationed.

8.95 to 10.95 reptiles slightly higher

Sold exclusively in better stores throughout the United States.
Laird Schober & Co., Inc., 47 West 34 Street, New York City.

YOU CAN TELL AT A GLANCE...they're Lanz

Gay dashes of color contrast . . . in finest schiffli embroidery or leaf appliques . . . against a youthful simplicity that's unmistakably Lanz!

(Left) Boxy coat of grey curly South American baby lamb, with silvery buttons, about $160. Matching fur pill box, about $8. Rayon crepe dress, embroidered bodice; in blue, red or black, about $20.

(Center) Tailored dress of Angora jersey, embroidered; beige, blue, yellow, red, Autumn green, black, about $25.

(Right) Princess dress of Botany flannel, bright applique, silvery buttons; winter white, yellow, powder blue, about $25.

For name of nearest store, write to

Lanz 668 Fifth Ave., New York 19, N. Y.

HARMONY A *Tempered Gold or *Tempered Platinum Mounting by Granat has values expressed in exquisite design and hand workmanship that harmonize perfectly with the brilliant diamonds entrusted to its care. And through the years these firm, hard Mountings by Granat maintain their lustre and securely hold and protect these precious stones. This is why leading jewelers everywhere designate Mountings by Granat for their loveliest engagement and wedding rings.

"HARMONY IS PERFECTION"

Tempered Gold and Tempered Platinum Mountings are a major improvement in wedding and engagement rings. You will find the name "Granat" inside each mounting. *(* Trade Mark Reg. U. S. Pat. Off. by Granat Bros, San Francisco)*

MOUNTINGS BY
GRANAT

Maurice Rentner

Short dinner dress for a long season.
The skirt comes just below the knee.
The bateau shoulders
button in black bone.
Black velvet with full blown roses
tucked in the belt.

Neiman-Marcus
Dallas

the Dahlias are marching through the garden

Carrying the banner of the changing seasons, the dahlias march softly through the garden. Their brilliant colors flare in bold defiance of the coming frost.

This is the garden's most dramatic moment—the quick transition from summer loveliness to winter sleep.

For us, too, it is a moment of change . . . in habits and hobbies, in clothes and complexions. It's a time for tuning up our wardrobe and toning up our faces.

Dahlia time means Mary Dunhill time to thousands of thoughtful women. For Mary Dunhill's creams and lotions have long been famous for adapting summer skins to winter weather.

Mary Dunhill

FIFTH AVENUE-NEW YORK

MARY DUNHILL'S "CHANGE-OVER" TREATMENT

First, remove every stubborn trace of summer dust from your pores with (1) Mary Dunhill's pure, soothing Cleansing Cream. Then brace and refresh your skin with (2) the Skin Lotion. Next apply (3) the Texture Cream, a marvelous, rich product that you may leave on a couple of hours, or overnight. Finally, (4) blend Face-It gently and sparingly onto your newly-awakened skin. This is an entirely new opaque mist make-up that lends a natural glow of color, conceals small blemishes.

Please do not buy these Jerseys unless you are dead certain that they suit you.
I say this quite frankly, for two reasons: One, because the supply is limited.
Two, because they are not just luxury garments for occasional wear.
They are designed for *lasting* service as well as allure.
They are for women who see them as "musts"... And their youth and charm
entitle them to nothing less than first place in the Fall Wardrobe.

Charles Armour

CHARLES ARMOUR, INC., 498 SEVENTH AVENUE, NEW YORK CITY 18

When a *Slip* becomes a social error . . . . switch to *Mary Barron*

An award of $50 has been sent to Ann Martin, Madison, Wis., for a letter she wrote in which she described her actual embarrassing episode.

A faulty *Slip* made an embarrassing display

It was just an ordinary slip that rode up as she knelt down. Such an unnecessary exposure in a show window . . .

Thousands of letters tell us of these embarrassing moments. So many more thousands of women are wearing Mary Barron Slips. They do not ride up, pull down on the straps nor wind around the hips. The patented construction (cut straight and bias draped), not gadgets, keeps them in place in action or repose.

Made of BUR-MIL* rayon French crepe, lace trimmed . . . about $3.00
Others in lace trimmed or tailored styles . . . . . about $2.00

*Reg. U. S. Pat. Off.

Lord & Taylor
New York City

ATLANTA.....*Davison-Paxon Co.*
BALTIMORE.....*Stewart & Co.*
BOSTON.....*Jordan Marsh Co.*
BUFFALO.....*J. N. Adam & Co.*

Mandel Brothers
Chicago, Ill.

DAYTON.....*The Rike-Kumler Co.*
DENVER.....*The May Co.*
HARTFORD.....*Sage-Allen & Co., Inc.*
LANSING.....*J. W. Knapp Co.*

The J. L. Hudson Co.
Detroit, Mich.

LOS ANGELES..*Broadway Dept. Store, Inc.*
NEWARK, N. J.....*Hahne & Co.*
PHILADELPHIA.....*Oppenheim Collins*
PITTSBURGH.....*Joseph Horne Co.*
PORTLAND, ORE.....*Meier & Frank Co.*
RICHMOND, VA..*Miller and Rhoads, Inc.*
SAN DIEGO.....*Marston Co., Inc.*
TOLEDO.....*The La Salle & Koch Co.*

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Ave., N. Y. C. (Expires December 31, 1943)*

GUILD-CRAFT FURS

Guild-Craft Quality Furs on sale *exclusively* at these fine stores:

PHILIPSBORN Washington	HARRY KATZ Oklahoma City	SONNENFELD'S St. Louis	BONWIT LENNON Baltimore	BERKSONS Kansas City	BERKSONS Topeka	THE VOGUE San Antonio	BYRON'S Akron
ARMSTRONG'S Nashville	BESTEN & LANGEN Louisville	LAMODE Dallas	RANDALL'S Corpus Christi	THE ORCHID SHOP Wichita Falls	PATTERSON-FLETCHER Fort Wayne	KEMPNER'S Little Rock	
CHAS. V. WEISE CO. Rockford	B. B. SMITH & CO. Lexington	BRADFORD-HUSCH Columbus	KAUFMAN'S Champaign	PETTIBONE-PEABODY Appleton	WEILLE'S Paducah	J. R. JONES Sons & Co. Kalamazoo	

Guild-Craft FURS

Speed Victory . . . Buy Bonds

THE *Carolyn** SIGNATURE

Serviceable — and beautiful too. In this year-round coat of pure wool, the good qualities are inherent; smooth tailoring and fine lines that carry on the Carolyn tradition. And an illusive quality of elegance is captured in the swirl collar of lynx-dyed fox, dedicated to warmth and flattery. 12 to 20. About $140.

John Frederics Hat

Exclusively at these stores—

ALBANY, GA.....ROSENBERG BROS.
ALEXANDRIA, LA.....WELLAN'S
ALLENTOWN, PA.....H. LEH & CO.
ALTOONA, PA...MEYER JONASSON CO.
AMARILLO, TEX.....WHITE & KIRK
AMBRIDGE, PA.
PEARL FASHION SHOPPE
AMSTERDAM, N. Y.
HOLZHEIMER & SHAUL
ASHEVILLE, N. C.....BON MARCHE
AUGUSTA, GA.....SAXON CULLUM CO.
AUSTIN, TEXAS
E. M. SCARBROUGH & SONS
BATON ROUGE, LA.....DALTON CO.
BIRMINGHAM, ALA...BURGER-PHILLIPS
BOZEMAN, MONT.....RIDDLE'S
BRISTOL, TENN.....H. P. KING CO.
CHARLESTON, W. VA.....THE DIAMOND
CHATTANOOGA, TENN.....LOVEMAN'S
CHICAGO, ILL.....MANDEL BROTHERS
CINCINNATI, OHIO..MABLEY & CAREW
CLEVELAND, OHIO ....THE STEARN CO.
COLUMBIA, S. C.....KOHN'S
COLUMBUS, GA.....J. A. KIRVEN CO.
COLUMBUS, OHIO.....THE FASHION CO.
DALLAS, TEXAS.....A. HARRIS & CO.
DANVILLE, ILL.....MEIS BROS.
DANVILLE, VA.....L. HERMAN
DAYTON, OHIO.....THE HOME STORE
ELGIN, ILL.....JOSEPH SPIESS CO.
ELIZABETH, N. J.....R. J. GOERKE CO.
ELMIRA, N. Y.....ROSENBAUM'S
EL PASO, TEXAS.....POPULAR D. G. CO.
EVANSVILLE, IND.....DE JONG'S
FAIRMONT, W. VA.....HARTLEY'S
FORT SMITH, ARK.
ARCADE DEPT. STORE
FORT WORTH, TEXAS.....MONNIG'S
GREAT FALLS, MONT.
PARIS FLIGMAN CO.
GULFPORT, MISS.
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HAMILTON, O.....ROBINSON-SCHWENN
HARTFORD, CONN.....SIEGEL'S SHOP
HAVANA, CUBA.....EL ENCANTO
HELENA, MONT.....FLIGELMAN'S
HOUSTON, TEXAS.....FOLEY BROS.
INDIANAPOLIS, IND.
H. P. WASSON & CO.
JACKSON, MISS.
R. E. KENNINGTON CO.
JACKSONVILLE, FLA.
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JOHNSON CITY, TENN.....KING'S
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EMERY, BIRD, THAYER CO.
KNOXVILLE, TENN.
S. H. GEORGE & SONS
LANSING, MICH.....J. W. KNAPP CO.
LEXINGTON, KY.....B. B. SMITH CO.
LIMA, OHIO.....R. T. GREGG CO.
LITTLE ROCK, ARK.....PFEIFERS
LYNCHBURG, VA.....D. MOSES & CO.

Carolyn Modes

* Reg. U.S. Pat. Off.

are sold exclusively in: New York at **ARNOLD CONSTABLE & CO.**, 5th Ave. at 40th St.; Calif. at **HALE BROS.**; Cincinnati at **MABLEY & CAREW**; Philadelphia at **GIMBEL BROS.**; And in 100 fine stores throughout the country. For the name of the store in your city, write National Modes, 128 West 31st Street, New York City.

THE Carolyn* SIGNATURE

Super fashion from the Carolyn collection illustrating an exciting point about the new afternoon trend: Simplicity of line illumined with glitter. Single nailheads, dime-size, are played against the richly dull texture of Fashion's "Star-crest," the luxurious rayon crepe woven with Celanese* yarn. 10 to 18. About $25.

John Frederics Hat

MACON, GA.....JOS. N. NEEL CO.
MANITOWOC, WIS.....SCHUETTE BROS.
MARTINSBURG, W. VA.
M. COHEN & SONS
MEMPHIS, TENN.....GOLDSMITH'S
MIDDLETOWN, O.....JOHN ROSS CO.
MONROE, LA.....MASUR BROS.
MT. VERNON, O.....J. S. RINGWALT CO.
NASHVILLE, TENN.....HARVEYS
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NEW ORLEANS, LA...MAISON MAURICE
NEW YORK, N. Y.
ARNOLD CONSTABLE & CO.
NORFOLK, VA.....AMES & BROWNLEY
OKLAHOMA CITY, OKLA..... BROWN'S
PENSACOLA, FLA.....BON MARCHE
PHILADELPHIA, PA.
GIMBEL BROTHERS
PHOENIX, ARIZ. .....KORRICKS'
PITTSBURGH, PA.....GRASTENFIELD CO.
PORTSMOUTH, O...MARTING BROS. CO.
RUTLAND, VT.....THE VOGUE SHOP
SACRAMENTO, CALIF.....HALE BROS.
SALT LAKE CITY, UTAH
AUERBACH CO.
SAN FRANCISCO, CALIF.....HALE BROS.
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SAVANNAH, GA.....LEOPOLD ADLER CO.
SCHENECTADY, N. Y...H. S. BARNEY CO.
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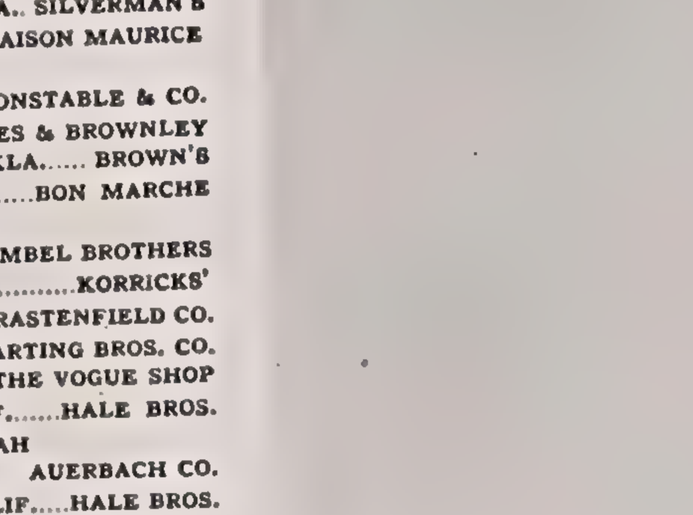
BEST'S APPAREL, INC.
SHERIDAN, WYO.....BAERTSCH'S
SPARTANBURG, S. C.
THE AUG. W. SMITH CO.
SYRACUSE, N. Y.....CHAPPELL'S
TALLAHASSEE, FLA.
STEYERMAN'S STYLE SHOP
TAMPA, FLA.....O. FALK'S
THOMASVILLE, GA.
STEYERMAN'S INC.
TRENTON, N. J.....YARDS
TULSA, OKLA.
BROWN-DUNKIN D. G. CO.
UNIONTOWN, PA.
WRIGHT-METZLER CO.
UTICA, N. Y.....D. PRICE & CO.
WASHINGTON, D. C.....THE HECHT CO.
WEST FRANKFORT, ILL.
FASHION SHOP
WICHITA, KAN.....RORABAUGH-BUCK
WILKES-BARRE, PA.
FOWLER DICK & WALKER
WILLIAMSPORT, PA. .....BROZMAN'S
WILMINGTON, DEL.....KENNARD-PYLE
YORK, PA.....P. WEIST'S SONS

Carolyn's Modes are sold exclusively in Cuba by EL ENCANTO of Havana, at prices subject to tariff regulations.

For the name of store in your city, write National Modes, 128 West 31st Street, New York City



* Reg. U.S. Pat. Off.

Indianapolis at **H. P. WASSON & CO.**; Chicago at **MANDEL BROTHERS**; Washington at **THE HECHT CO.**; Tulsa at **BROWN-DUNKIN D.G. CO.**; Salt Lake City at **AUERBACH CO.**

The stores listed may not charge more than the maximum prices permitted in accordance with OPA regulations.

AVONETTES

fashioned of

EVANS KIDSKIN

are sold in the following stores..

because you've found it's wise to buy a better shoe . . .

AVONETTES *in* EVANS KIDSKIN

at **10.95**

are your natural choice

Graceful pumps that flatter your foot.
And **Evans** soft, supple **Kidskin** makes them feel specially soft and easy. Lucky wearer . . . happy and stylish wherever she goes.
Heartwarmer . . . black or brown kid. **10.95**
Pom Pon . . . black or brown kid. **10.95**

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Regenstein's Peachtree
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H. P. Wasson & Co.
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Home is more than a symbol. It is the living expression of everything we cherish, everything to which we aspire for our children, for ourselves—for our country . . . the inspiration of a more tolerant understanding, a more refreshing thoughtfulness in all the delicate refinements that set man apart in the world in which we live. A label, too, the Kickernick label, is more than a symbol. It is the confident expression of a proven tradition of enduring, simple beauty—the perfection of Fit, Fashion and Fabric that sets Kickernicks apart as finer intimate apparel for women, juniors and children.

Panties • Slips • Bandeaux • Gowns • Pajamas

Winget Kickernick Company • Minneapolis • New York • Chicago

The most precious of possessions — made more precious

Multi-Facet*

DIAMONDS, Cut with 98 Facets, instead of the usual 58

All diamonds in their natural state are merely lusterless lumps of crystallized carbon. It requires the diamond-cutter's consummate skill to release their hidden fire and brilliance by the cutting and polishing of light-reflecting surfaces. And it is in that man-made process that diamonds will vary — for the finer the facet-cutting the finer the stone . . . Therein lies the secret of the success of Multi-Facet Diamonds — embodiment of the most important advance in four generations of diamond-cutting experience Multi-Facet Diamonds are cut with 98 Facets — 40 more than stones of ordinary cut. Laboratory tests, conducted impartially, prove that these 40 extra facets do achieve extra brilliance. Authorities also confirm that these added facets provide greater intensification of color and help to prevent chipping . . . Yet with all their notable advantages Multi-Facet Diamonds are moderately priced. Available at selected jewelers — in rings starting from $100.

Write for important free book "The Story of the Diamond."

40 EXTRA FACETS FOR GREATER BRILLIANCE

Electrical Testing Laboratories of New York devised special equipment to test the brilliance of diamonds before and after Multi-Facet cutting. These tests were supervised by Dr. Frederick H. Pough, Curator of Geology and Mineralogy of The American Museum of Natural History It was recorded that, in every instance, the diamonds with the 40 extra facets showed measurable increases in brilliance.

LOUIS A. ROSELAAR • 551 FIFTH AVENUE • NEW YORK

*Reg. App. for U. S. Pat. Off. Design Pat. App. for

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Belonging to this hour—
To think of today's slender, lithe silhouette is to think of wool jersey. And yet wool jersey is no novelty to the world of fashion. Always a favorite medium of the great fashion designers, it belongs to the past, the present, and the future. A new achievement by HELLER is printed jersey of 100% wool, as you see it in this two-piece creation by Herbert Sondheim, softly draped and delicately lit with sequins. At the stores named on page 147, about $70.
Jersey
The fabric that's become a fashion
Heller
William Heller, Inc.,
1071 Sixth Avenue, New York 18, N. Y.

Upper Left, CRUISE & TRAVEL, $8.95 · Upper Right, CONTINENTAL* II, $10.95 · Lower Left, VOYAGEUR* II, $12.95 · Lower Right, ALLURE* I, $15.95*

JOSEPH HORNE, Pittsburgh · LORD & TAYLOR, New York · RALEIGH HABERDASHER, Washington · THE WHITE HOUSE, San Francisco *Trade Mark

Backdrop to all your important day and night appearances—this Fromm Pedigreed Bright-with-Silver Fox Coat, designed for calendar-round usefulness. Look for the Fromm blue ribbon pedigree medallion . . . at the better fur stores. • FROMM BROS., INC., 275 SEVENTH AVENUE, NEW YORK

SHANNON HOSIERY MILLS, INC. COLUMBUS, GA.

Hitch your fashion aspirations to a star with this Eisenberg Original.
Suit and new short coat of Oscar Cahn herringbone tweed.
Tailored and stitched with traditional Eisenberg perfection.
Smartly accented with "Eisenberg Ice" clip and earrings.

BUY WAR BONDS

Important little dressmaker suit

that knows no season . . .

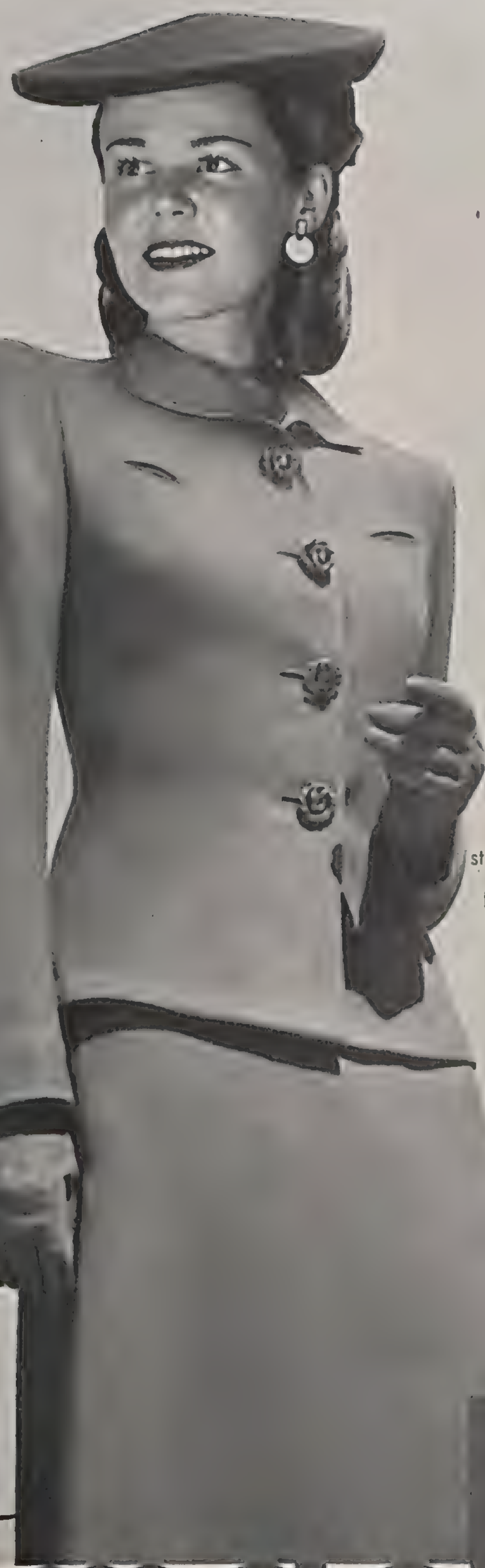
its well-bred

simplicity

the inevitable result

of Handmacher

skill and craftsmanship



Exclusively shown at one fine store in your city or write to Handmacher, 512 Seventh Avenue New York, N. Y.

Doevelle Flannel

29.95

tailored by

Handmacher

Awakening...

grayed, dusty walls of the chrysalis crumble . . . out of sleeping darkness, a brilliant loveliness soars into the world . . .

The miracle of nature brushes the butterfly's wings with color. The "miracle" of Roux brushes your hair—with color! Roux "tints as it cleanses" . . colors every existing gray strand, transforms color-faded drabness into lustrous new loveliness. ¶ Ask your hairdresser. For Roux, unsurpassed in matching nature's own shades, is the choice of most professional colorists!

ROUX

Oil Shampoo Tint

TINTS · CONDITIONS · CLEANSES

CAUTION: use only as directed on label.

Divine group of gowns, typically Vendome in spirit. Created of Bur-Mil rayon, and other quality fabrics.*

At fine stores everywhere, $4. to $9.

Vendome Lingerie

*Reg. U. S. Pat. Off.

Smart as a whip!

and naturally
so very comfortable-
because they are . . .

Natural Bridge Shoes

The Kula

The Dammy

The Cadeta

$5.00 to $6.00

DENVER WEST
SLIGHTLY HIGHER

Write for Name of Nearest Dealer

The Topeka

The Mary

Natural Bridge of Virginia

★ BUY WAR BONDS — *Naturally* THE SMART THING TO DO ★

NATURAL BRIDGE SHOEMAKERS • Division of Craddock-Terry Shoe Corporation • LYNCHBURG, VIRGINIA

Knee-deep in *Glamour*

Your legs—gleaming mysteriously through Claussner Kleer-Sheer Hose—will look as though they had been swathed in the subtle, smoky mists of October. Each line, each curve, takes on new allure, new beauty when sheathed in stockings by Claussner.

Hammer Brand
Soft-Drape
Persian Lamb

HAMMER BRAND

Hammer Brand Persian Lamb . . . each lustrous curl a rich deep black . . . each perfect skin soft and supple as velvet . . . makes this magnificent tuxedo an investment in lasting loveliness and timeless charm! Your furrier knows Hammer Brand Persian Lamb . . . he's willing to pay somewhat more and wait longer to get these perfect pelts in order to insure you quality and beauty in the coat you buy. Look for this trade-mark on the back of every skin! At leading fur salons.

HERMAN BASCH & COMPANY, INC., NEW YORK
World's Oldest and Largest Processors of Persian Lamb

FINE SHOES SINCE 1867

Swopes

Pamper your feet in this young, walled-toe pump, with its walkable spectator heel. Beloved calfskin, polished to a liquid lustre, in black or Army Russet. Famed Tru-Poise with exclusive Cradle-Cup heel.

$9.95

SWOPE SHOE COMPANY • 905 LOCUST STREET (11) SAINT LOUIS

Shop

Winter Ally—in Russian broadtail. The coat for you who like the slender fit of a flat fur, warmth without bulk. Of smoothly swirled natural grey broadtail. Wear it, as here, straight as a die, or snugly corralled by a wide belt (not shown), appendaged with two pockets of fur. Made to your measure, $690, by Madame Greta Schneider, formerly of Paris. 105 West 72nd Street.

A Bag in the Hand—a calf bag of precise elegance, with blue suède inserts and handles, handsomely lined with rayon satin. This is the bag for a kid-glove partner: a six-button slip-on of white glacé kid. The bag, $32.50; the gloves, $7. From the new accessory department at Georg Jensen, 667 Fifth Ave.

Emme HATS
21 EAST 56th ST.
NEW YORK CITY

Hobé

will restyle your diamond jewelry to suit your individuality

Hobé

10 E. 49 STREET, NEW YORK

for your hair

PASCHKES

510 Madison · New York ELdorado 5-4241

Special Offer from the

HERB FARM SHOP

Under Powder Mist

$1 *(plus Federal Tax)*

This is the famous skin-toned, liquid powder base so lovely on celebrated English complexions. Created in London, where outwitting the weather is a national pastime, Under Powder Mist is now made in America. It's time-tested protection against wind and sun . . . wonderful insurance, too, that your make-up will last! Send today for the special offer.

Enclosed is $1 plus 10¢ Federal tax ☐ Send mine C.O.D. ☐

THE HERB FARM SHOP, LTD.

Dept. VC-9, 347 Fifth Avenue, New York 16, N. Y.

"Ivy"

—fresh yellow linen with flowerpots of rust and vines of green. 2-6 $22.50; 7-10 $25.50.

Toby CHILDREN'S CLOTHES, Inc.

714 MADISON AVENUE, NEW YORK 21

Walter Florell
29 East 53 ST.
n.y.c.

HATS

Hound

Gets Around

Good afternoon! And why not, in a good afternoon dress of black wool? Jet-embroidered top, which could give glitter to a small dinner-party, or shine in an orchestra seat. In sizes 10 to 20, $30. The black velvet pill-box, with majordomo feather is $12.50. Mrs. Pleasants Pennington will make it, if you supply your own materials, for $8.50. Both, at Chez Rosette, 10 East Fifty-sixth St.

VOGUE STUDIOS

Happy Medium Shoes are your best bet with only one coupon to spend; your best around-town shoe insurance. Here is a balance of sandal and pump that will take you to luncheon or dinner with equal distinction. $8.95 in brown or black suède. Joseph Salon Shoes, 544 North Michigan Ave., Chicago.

SHELL GAME

NOT much guessing, but a lot of ingenuity has gone into this suit of solid worth. Forstmann's fine wool tailored with all the little excellences that attend the Jays label. Purple, green, or blue . . . 49.90

MISSES' BETTER DRESSES

Jays Temple Place Boston

Sally Victor
HATS
18 EAST 53 STREET
NEW YORK

TALL GALs!

PATRICIAN
$12.95
IT'S IN YOUR SIZE
Guaranteed by Good Housekeeping
... A NEAT TIE PUMP THAT DOES FEMININE TRICKS FOR FALL. HERE IS FOOT-CONFORMING EASE, ALERT TO STYLE AND DESIGNED TO FLATTER. WEAR IT WITH SUITS OR FOR SEMI-DRESS WITH CONFIDENCE. .... BLACK SUEDE WITH MEDIUM OR HIGH HEEL; BROWN SUEDE, MEDIUM ONLY.
SHOECRAFT
603 FIFTH AVENUE • NEW YORK
All sizes 2½ to 12 • AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet V • Charges
Send Ration Stamp with Shoe Order.

Mink
Dark, rich, lustrous skins, exquisitely worked into an unusual coat you will wear and enjoy always! $2700
(others from $2000 up)
Horovitz of London LIMITED
547 MADISON AVE. N.Y. (cor. 55th)

Transformations

QUALITY HAIR GOODS
by SYLVIA
515 MADISON AVE. (SUITE 812)
NEW YORK CITY
Entrance on 53rd St. Tel Plaza 8-1389

SPODE SERVICE AND DESSERT PLATES
of finest English bone china.
12 different Orchids on Marina green or French blue, Service Plates, 10½" $165.00
Dessert or Salad Plates, 9" $145.00
Demi-Tasses to match $135.00
12 different Fruit paintings on Marina green, Dessert or Salad Plates, 9" $145.00
On white $125.00
Demi-Tasses with fruit on Marina green $135.00
On white $115.00
GIFT CATALOGUE UPON REQUEST
Alfred Orlik Inc.
421 Madison Ave., New York 17, N. Y.

FOOTLIGHT DRAMA!

Fleet-winged, little strap-pump that will focus all eyes on your feet! The carefree ease of your favorite pump . . . plus the instep-flattery of a strap! Translated in soft-as-down black or brown suede and black or Army Russet calf. Also plain pump.
$10.95

Royal College Shops
PETTICOAT LANE KANSAS CITY, MO.
IN ORDER TO EXPEDITE DELIVERY, MAIL RATION COUPON WITH CHECK OR MONEY ORDER

Shop

Mrs.
Pleasants Pennington
presents
an easy, informal costume for evenings in or out. The exquisitely detailed blouse, pearled buttoned, is in fine sheer rayon crepe,—white or pale blue, 12 to 20 . 17.95
The beautifully draped skirt in black or purple rayon crepe, sizes 12 to 20 . . 17.95

Chez Rosette
10 EAST 56th STREET

★ CHARM GIRL
UP ON A
3-INCH HEEL!
(Repeated by request)

Dressing up to gay doings, here's the shoe you'll treasure. Black patent; blue, tan, brown or black calf. Also brown, blue or black suede. 16.95 Booklet on request.
Mail orders invited: add correct ration stamp and 25c for postage.
French Bootery
22 E. 57 St. New York 22, N. Y.
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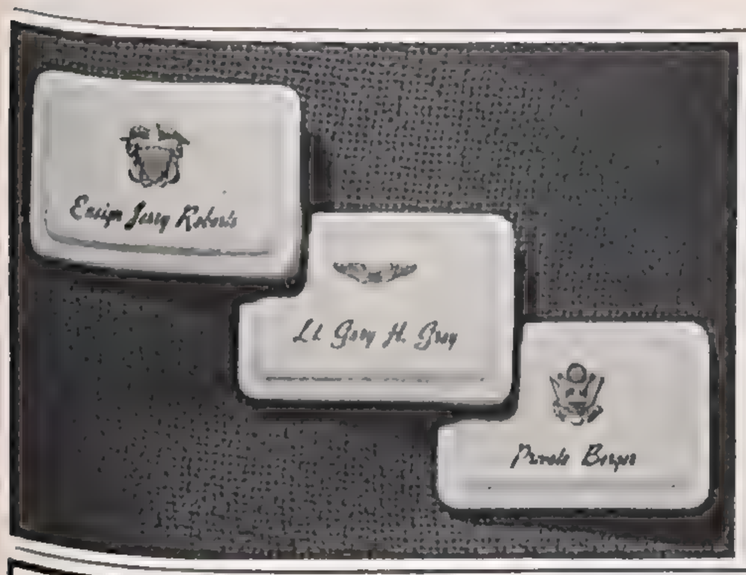

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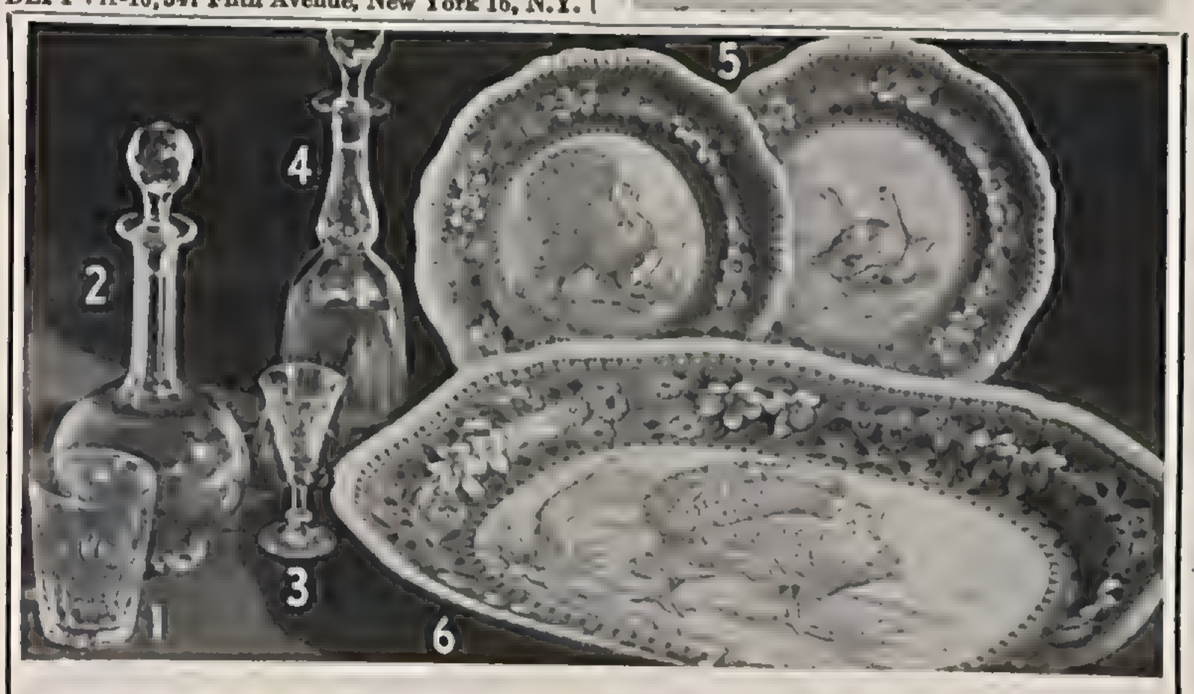

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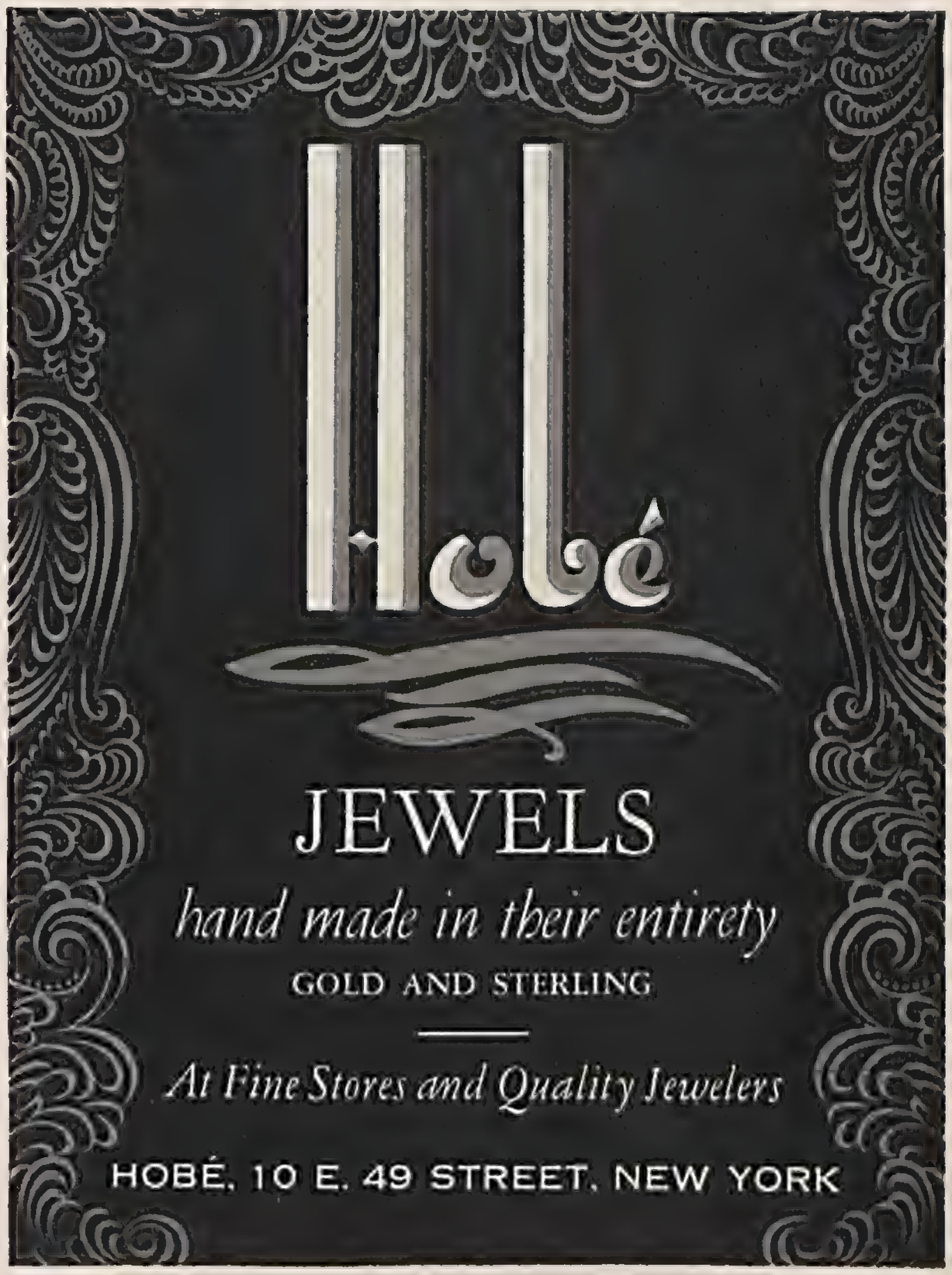

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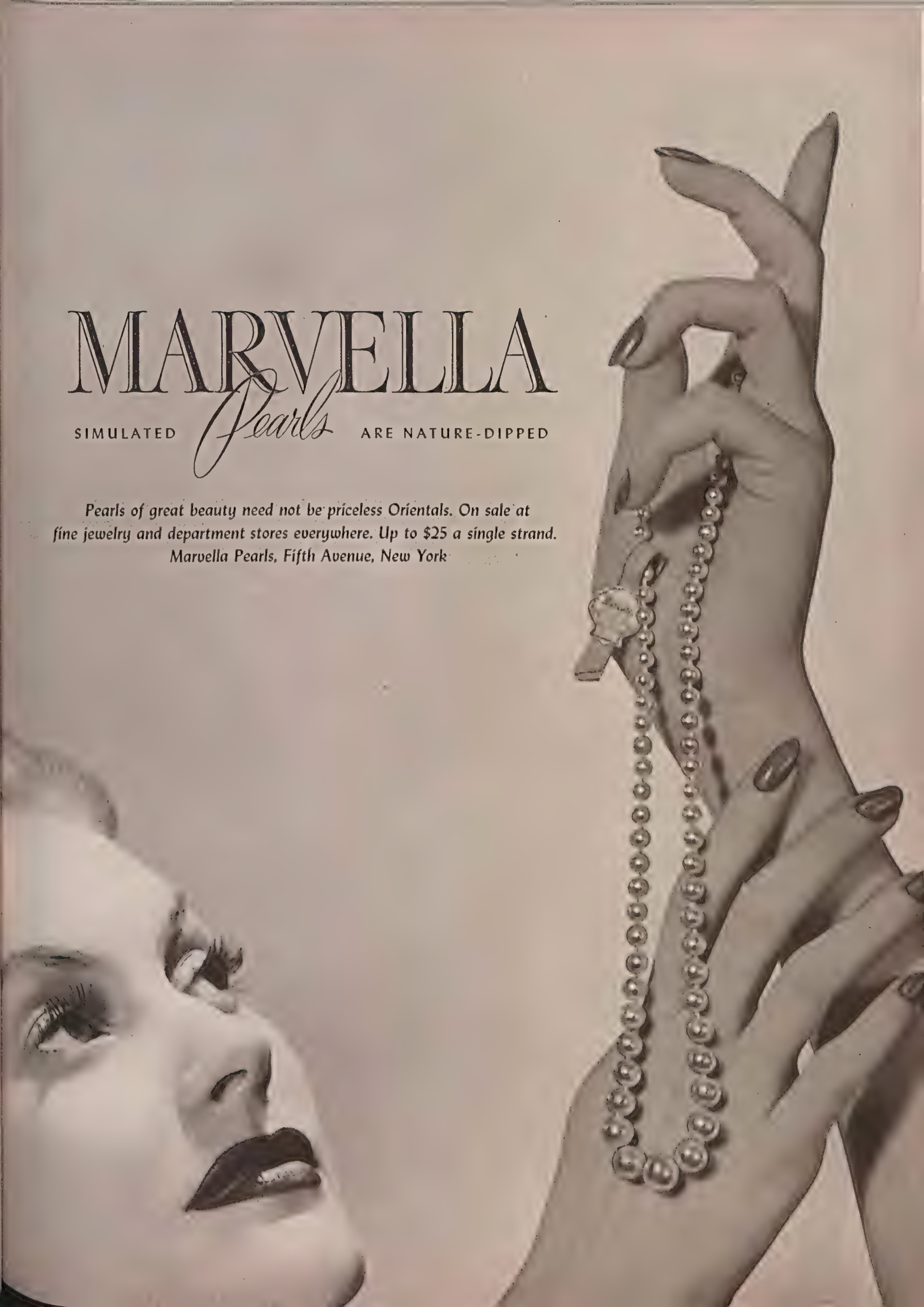
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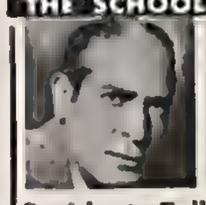

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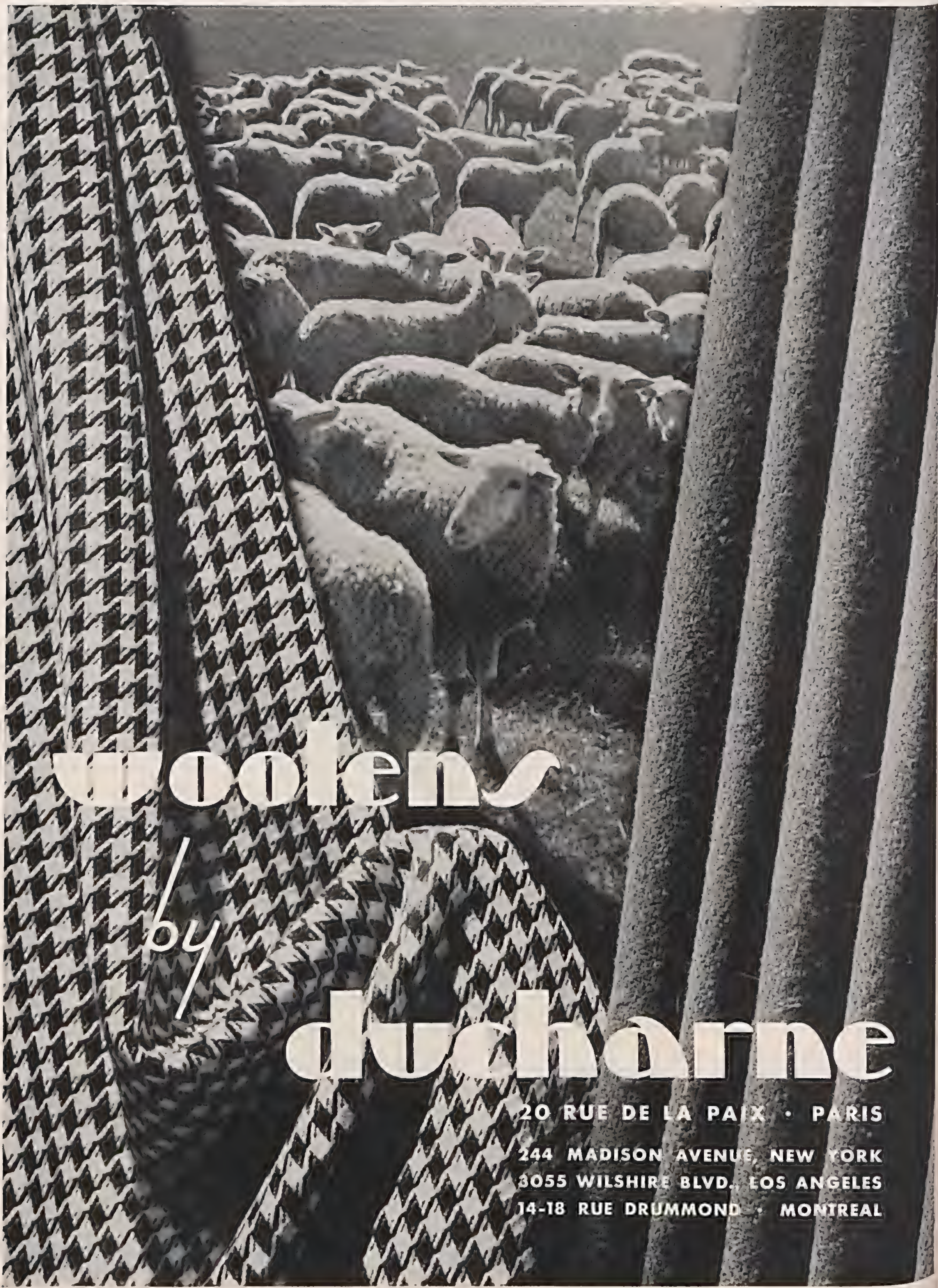
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OCTOBER 1, 1943

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PENN

ON THE COVER. Autumn accessory still life almost life-size. Cyclopic unset topaz. Hand-sewn mocha gloves. Sturdy collar-box bag—suède and saddle leather. Hand-loomed scarf of pale Indian linen. Calfskin polo belt, laced under straps.

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(French Vogue is temporarily suspended)

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EVENING STORY...SHORT AND LONG

The Short Story

The winter's evening dress is short—if you like to look new as Now—if you like to capitalize on pretty legs—if the evening is apt to be a swiftly changing scene of restaurant, theatre, supper club and transportation mostly afoot.

Short and bare—are the newest evening stories. Short little sheaths of skirts leading up to ballroom décolletages. Naked shoulders, except for the merest shoestring straps—like the black sheaths on the following two pages. Empire-topped dresses, like the one on the opposite page—a snug column of black wool with a silver-embroidered top. Or narrow skirts topped with black or pink slipper satin tunics—that flare into *pouffs*. Almost invariably, the naked ones are black...but for a ballet première you might wear a short white one under mink.

Half the success of the short story is in your accessories. You might wrap your head in a pale blue scarf that frames your face like a shadow-box. Pull on very long, or very short, satin gloves. Carry a little jewelled collar-box bag. Or pin a jewelled clip on satin pumps.

Rise of the Empire (opposite)

Décolletage of the Empire period, this silver-embroidered top of satin. Skirt of black Rodier wool. Sizes 10 to 16. Bergdorf Goodman; The 28 Shop, Marshall Field; Neiman-Marcus. Photographed at Airways Exhibit, Museum of Modern Art

RAWLINGS

The Long Story

The winter's evening dress is long—if you like it long—if you look better in it long—if the occasion leans toward the linear dignity of length. What better reasons than these three?

Begin with yourself. You like something more than just legs from the knees down. (Many Vogue readers write in urging the survival of the long evening dress.) You like the sweep of length, the poise, the slimness. You always have. You always will. Then—wear it long.

Next, take the occasion. At a benefit ball, or dinners (especially in Washington), or first-night openings, you will lean toward long if only because it so definitely used to be long in the old days. The long dress always has its place at home for large or small dinner-parties.

Newest long evening stories of the winter collections are pen-slim sheaths, some of them slit here or there to make walking less of a trick. New, and a good break for the straight-and-narrow line, are the tunic evening dresses. Some of them are in pink, some of black satin; with little back-bustle *pouffs* of nicely measured bulk above needle-narrow skirts. Or like the cinnamon-brown crêpe dress on page 73 of this issue, with a tulle tunic glistening with sequin moons.

Another aside for the long, lean line are the peplum evening dresses, like the slender-as-silken-cord black dresses on page 71, one whooshed out with a puffy double peplum of brilliant pink slipper satin; the other with a huge pink slipper satin bow.

This is the year that sparseness of line is balanced by richness of fabric. Satin is ubiquitous—in black; more rarely, but no less importantly, in brown. Pink satin gloves for the black; brown satin gloves for the brown, cuffed in mink perhaps. You will find heavy satin brocade, small-figured in pastel shades, and gloves of the same.

You will find dinner-suits that combine fabrics, once thought of as only for day, with decidedly P.M. fabrics and after-dark glitter. Such as the dinner-suit with a blue crêpe skirt and bluish-grey herringbone tweed jacket, the herringbone design of which is beaded.

RAWLINGS

Left: New slant—jewelled strap, shoulder scarf. Scarf can also be draped about head. Dress of black Onondaga faille crêpe. From Altman; The 28 Shop, Marshall Field. Right: Hung by the merest shoestrings—black dress of rayon slipper satin. Shoulders muted in chiffon. Altman; J. P. Allen. Both dresses, sizes 10 to 18, by Adele Simpson

SHORT, BLACK, AND BARE

Opposite: The kind of a short story that can be beautifully told on a special evening—about black velvet, Russian sable, roses, and how they all get together. A Traina-Norell design of Bianchini rayon-and-silk black velvet, with shoestring straps. Sizes 10 to 16. From Bonwit Teller; Nan Duskin; I. Magnin. Décor by Robsjohn-Gibbings

RAWLINGS

Long, slim, and black as a sapling's shadow (left)—this dress of rayon crêpe. Flared out with a double puffed peplum of brilliant pink silk satin. Henri Bendel Original. Right: Long dress takes the bow. A giant-sized bow of pink slipper satin at centre back. Dress of black silk crêpe. Cover-up story: long gloves. Hattie Carnegie Original

LONG, BLACK, AND COVERED

Opposite: The long way out—a slender sheath of a dress with dolphin-like drapery tied with a bow. Of dark blue silk faille. Under long-sleeved jacket—square décolletage and cap-sleeves. Jacket ties with a grosgrain bow in front to balance back bow. Fira Benenson design. Bonwit Teller. All: photographed at the Duveen Galleries

Long, lean, and lovely

Lean, lovely dresses, long as lengthening nights.
They take you, loyally, to Protocol parties.
Measure up to occasions of first-degree formality.
Left: Vertical slash of cerise and emerald
Bianchini silk faille, on a dress of
black silk crêpe. Original design
by Bernard Newman, of I. Magnin

Right: Prettiest tunic you're likely to see
in all your Long-Life—all your life long.
(It really is a scarf, can be worn over your head
as a shadow-box frame for your face.)
Copper-silk tulle tunic, sequin-embroidered,
over a slim cast of copper silk crêpe.
An Original design from Bergdorf Goodman

THE SHADOW OF KHUFU, greatest of all Egyptian pyramids, at Giza, slices across the squat beige village of Kafr El-Samman. From the top of the pyramid (a height equivalent to a forty-story skyscraper), Hoyningen-Huené pointed his camera toward Cairo.

HOYNINGEN-HUENÉ

Then with the late afternoon sun slanting low behind him, he took this remarkable photograph. This and fifty-seven other pictures are in his new book, "Egypt," to be sold for the benefit of the Greek War Relief Association in the fight to save the Greek people from extinction.

4 Costumes that double into 8

You've had convertible clothes before. And loved them. But this year it is not just a case of adding to something you already possess and getting something else. This year, there are costumes that divide like an amoeba and become two. Or if you do add something, it is "a little something" that requires no great expenditure. This year's convertible clothes are, in their essence, double. Dollars spent on them realize compound interest.

The dress across the page, for instance. A short-sleeved sheath of flame velveteen to wear at night. Put under it a long-sleeved jersey jumper, and you have a day dress . . . see illustration below. On the following pages are three more double-your-money outfits. A quiet, trim black afternoon suit with an Eton jacket. Take off the jacket, and you have a bare-and-beaded beauty for dancing. There's another black wool suit with jewelled buttons that clip on and a jewelled blouse. Change the jewelled buttons, change to a jersey jumper, and you have a pillar-of-the-community suit. There's a jersey halter-top jumper dress; worn with a nice-young-lady-madras shirt and a bow-tie, it's an afternoon dress. Without the blouse, it's something to sing a torch song in.

There are dozens of other ways to double-your-clothes money. A wonderful two-faced, full-length cape . . . one side (for evening) is Persian lamb; the other side (for day), black tweed. There are black faille or satin tunics which can be dressed up or down by wearing them with a long or a short skirt. There are tweed suits which can go to the country with jersey blouses and go to dinner with sequin blouses. Throughout the collections, there are clothes that can be finessed through two or more tricks. What other year could you take a discreet, dark wool suit out to dinner—and let it take off its jacket and show so much of you? You can wear a bare-back décolletage this winter with a short suit skirt. And you probably will . . . and love it. These are clothes-marriages of convenience, this year, and no pretense. Day clothes become bona-fide evening clothes. Sports jackets become dress clothes (as in the case of the tweed suit with a sequin blouse). And all this metamorphosis is accomplished easily, convincingly, legitimately. Turn the pages and see other costumes that double your money.

Opposite page: A double-your-money flame Merrimack cotton velveteen sheath. Here shown as a dinner-dress. About $17. Right—as an afternoon jumper dress; wear it over a long-sleeved blouse. Sizes 9 to 15. Lord and Taylor; William H. Block; Jordan Marsh. The red of her nails, La Cross' "Volunteer"

(More double-your-money ideas on next two pages)

2-for-Your-Money Costumes

By Day: Ready for an important appointment, a broadcast, or tea—a slender black rayon crêpe suit. At the high, simple neck-line of the bolero fasten a wide necklace. Wear white glove, the new wrist-length. And a feathered cloche. **By Night:** Take off the well-cut, smooth-shouldered, non-committal bolero, and you'll be wearing a completely formal short evening dress, with a halter of rhinestone-studded straps. Now you might brush your hair high into flat curls. Wear big earrings. The dress, sizes 10 to 20. $35. Bolero, about $11. Best; Joseph Horne; Seidenbach's; Harzfeld's

Opposite: By Day. Ready for luncheon—Juilliard cotton velveteen halter dress, by Claire McCardell, with a shirt of white cotton madras. Raglan, push-up sleeves, a tiny collar, and narrow velvet bow. Wear it with a velvet bonnet and a big clip and bracelets. Short black gloves. **By Night:** the double-lived jumper without a blouse very bare-back. Pull-on long gloves, dress your hair up. Pin on a bow-knot of jewels. The jumper dress, sizes 10 to 18. About $25. Blouse, about $11. Lord and Taylor; Bonwit Teller, Philadelphia; L. S. Ayres

By Night: Ready for dinner...and compliments. A short black suit. Box-jacket lined with pseudo-lambskin and buttoned with big jewels slipped in for the nonce. Choose a long-sleeved white blouse twinkling with a dusting of rhinestones and paillettes, like lamp-light on snow. If your hair is long, you might braid it and veil it and pin it with rhinestones. **By Day:** With the skirt, wear a cap-sleeve rayon jersey jumper and, under it, a white rayon crêpe blouse. The suit, sizes 10 to 20. $50. Evening blouse, $30. Day blouse, about $8. Jumper, about $7. Henri Bendel; I. Magnin; Marshall Field

RAWLINGS

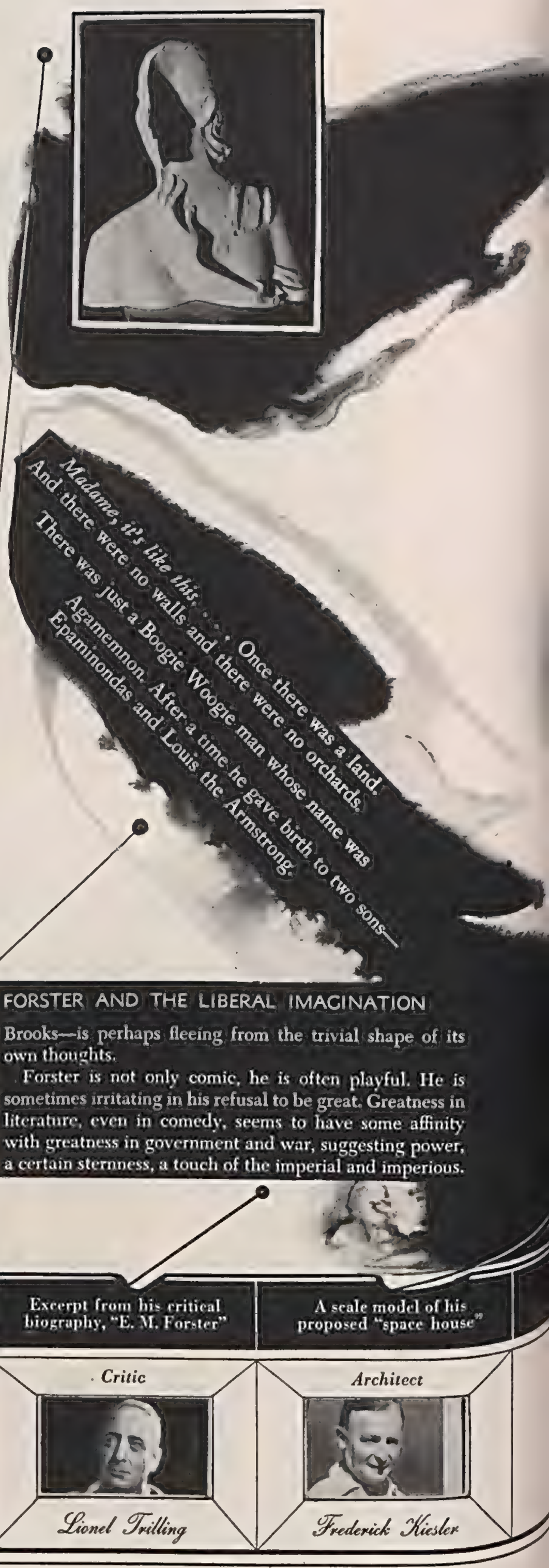
Before BAND WAGONS

A vanguard—seven men and one woman—a sculptor, painter, architect, composer, three writers, and a poet.

SOME of these eight have received public recognition in the past twenty years. Others are as yet known only to a small, acutely aware minority. But all of them are known, and well, to the wise practitioners of their own art. They all belong in the creative vanguard, whether or not they ever hit the full public eye.

AUTHOR—HENRY MILLER: In numerous books and essays notable for their blunt, everyday speech, their eclectic erudition, Henry Miller wars against shams, false cultural pretenses, and makeshifts. He bares his heart, his soul, and his solar plexus upon the printed page. He dissects sex, Dostoievski, Manhattan skyscrapers, D. H. Lawrence, Balzac, Hollywood, Proust, Sophie Tucker, the "holy rhythm of the blood," money, Hamlet, *Extase*, James Joyce, angels, peace, and frustration with equal ardour and all the undisciplined passion of a born evangelist.

His work falls into two great categories, the autobiographical and the interpretative. In his uncompromising *Tropic of Cancer* and his forthright *Tropic of Capricorn*, two big, explosive books, he wrote of life realistically, rebelliously, telling everything. They are banned, as obscene, in the only countries where he can be read in his own tongue. But his *Cosmological Eve*, a collection of *(Continued on page 140)*



THE CONTRABAND

I DREAMED I held a poem and knew
The capture of a living thing.
Boys in a Grecian circle sang
And women at their harvesting.

Slowly I tried to wake and draw
The vision after, word by word,
But sleep was covetous: the song
The singers and the singing blurred.

The paper flowers of everynight
All die. Day has no counterpart,
Where memory writes its boldface wish
And swiftly punishes the heart.

Irene said: 'A great, profane man like all the McInnis men of Asphodel, Mr. Don McInnis. He was the last of his own, just as she was the last of hers. The hope was in him and he knew it. He had a sudden way of laughter, like a rage, that pointed his eyebrows that were yellow, and changed his face. That night he stood astride — astride the rooms, the guests, the flowers, the tapers, the bride and her father with his purple face. "What, Miss Sabina?" he would shout, though she had never said a word, not one word — waiting in the stiffened gown that took then its odor of burning wax. We remembered that, that "What, Miss Sabina?"

Excerpt from his score, "Second Essay," succinct, witty	His painting, "Snake and Moon," iridescent, enigmatic	His poem, "The Contraband," from "Person, Place and Thing"	Excerpt from her short story, called "Asphodel"
Composer	*Painter*	*Poet*	*Writer*
Pfc. Samuel Barber	*Morris Graves*	*Sgt. Karl Jay Shapiro*	*Eudora Welty*

THESE PAGES WERE DESIGNED BY FREDERICK KIESLER

LEE MILLER

BOB HOPE DOES IT ON MILK... Milk is the Hope energizer at London's Odeon Theatre during an all-night rehearsal of his solid hit U.S.O.-Camp Show that he has been doing for the boys in Sicily, Africa, the Aleutians, and all over the U.S.A. So far, he has gone some 110,000 miles and played for over 4,000,000 men. For wherever there is G. I. life, there is Hope.

Forty-year-old Bob Hope, with the energy of a mechanical rabbit, was born in London, but grew up in Cleveland, Ohio, turned into a comedian so American that Englishmen rarely realize his origin. He has combined radio gaggery and Hollywood—as the curious partner of Dorothy Lamour in a succession of things, some called "The Road to Singapore," "The Road to Morocco." But it is in his U.S.O.-Camp Shows that he is at his best, in his songs, "Mama Loves a Marine," in his crackling, corny jokes that mean home and heart. As John Steinbeck wrote: "He has made some kind of contract with himself and the men that nobody, least of all Hope, could break."

Hope-Menjou Troupe In Smash Click Before U. S. Servicemen In London*

By Lesley Blanch

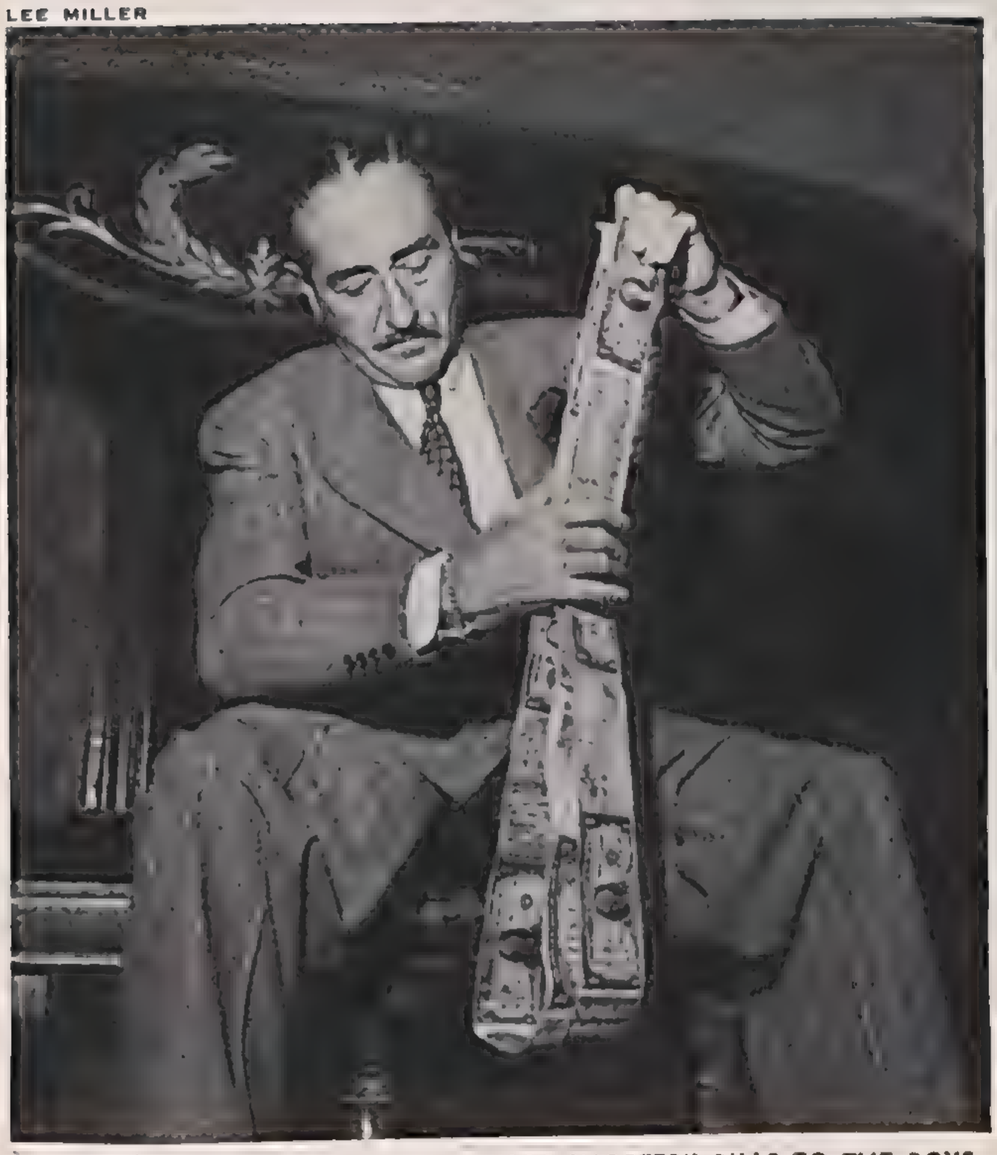
Dear Vogue: You couldn't have cabled to London for my story on Bob Hope's visit here at a more inopportune moment. It was two days before he was scheduled to leave. And it was Friday, the eve of a Bank Holiday week-end. That means pandemonium let loose, with a bean-feast, *Quatorze Juillet* spirit of gala and disorganization everywhere. I had planned a retreat to my garden, but, with your cable, the vision faded.

I spent hours trying to contact the World's Comic No. 1. But I couldn't even locate him. Even the U. S. Army Entertainment Officials couldn't. As you probably know, he's flown from camp to camp; to lone defense outposts, to hospitals, to an R.A.F. station, to a Negro camp, here, there, and everywhere. Nothing's too much trouble for Hope. No audience too far, or too small. He did four shows one day, came back to base, and learned some boys had walked twenty miles to see the show, but missed it. He went right back on a jeep, in a downpour, and gave them a late special. I wish I could have seen him bringing the pace and glitter of Broadway to a few homesick Yankees out there on the moors.

I think it was Steinbeck who said Bob Hope was a symbol. To us he is a legend, too...the legendary essence of America's wisecracking wit and vitality. He stands for the new humour. Every twenty years or so it seems that humour, or its idiom, changes completely. Back in the last war, Chaplin was the symbol. During the intervening years, there was one digression in favour of pure lunacy, and the Marx Brothers' scudding antics, before the mood shifted to a definite new form, which is now crystallized in Bob Hope.

He is the man in the street; the human being, at once comic and pathetic, but, above all, natural. That, I think, is the secret of Bob Hope's appeal. He has discovered the ordinary man, and plays him *au naturel.* He is always a credible figure of fun. There is no stylization. No exaggeration. No comedian's props. No distinctive make-up. The suit is well-cut. The face is almost good-looking—a mobile, putty-mug, expressive as a chameleon. But the manner, the unpredictable, individual Bob Hope approach transforms his simplest actions, his dullest lines into unforgettable comedy. His is great fooling. The work of a great artist and a great guy. *(Continued on page 130)*

LEE MILLER



ADOLPHE MENJOU SHOWS HIS "SHORT SNORTER" BILLS TO THE BOYS

*AUGUST 18 HEADLINE IN "VARIETY", THE THEATRICAL PAPER

POINTS OF INTEREST: her bag, her gloves, her hat. Each with a new facility. The Suzanne et Roger hat folds up to pack. The Mark Cross frameless capeskin poke-bag expands like an accordion. The new Kislav short glacé gloves need only a damp cloth to remove soil—even ink; are waterproof. Gloves, $5.50; Best. Hat; $35. Both, I. Magnin. Bag, $29; Mark Cross.

Here begin 12 pages of New Accessories

THE HAT AND THE HAIR....the Accessory-in-Chief.
You will shingle or braid or swirl or roll your hair neatly.
Until your head is as small and shining as the clear-minted head on a coin.
And your hat will emphasize its contour.
It may be a wig of felt with a centre-part and bows for a bun.
Or a snug cloche or helmet that pulls down until it covers hair, ears.
Or a mink fedora or a sailor of red lapin. Or a jewelled bonnet.
Or a blue taffeta evening scarf that frames your face like a shadow-box.

THE GLOVE—the day glove is as capable as the hand that's inside it.
It stops where your hand stops—at the wrist. (Self-imposed leather-saving.)
It's short, stubby, sturdy; slips off and on easily; doesn't mind bus-straps.
Some are of capeskin with a soft glacé finish—
Some have a water-repellent surface—stains can be sponged off in a wink.
In the afternoon or evening—long gloves may go up to meet short sleeves.
Long, bright suède ones from South America—or wide, flared ones from Mexico.
White gloves...very white...very dressed-up-for-Sunday-afternoon calls.

THE BAG has learned to go without a metal frame and still be very shapely.
Some close with drawstrings. Find form in formless ways.
Some hang on shoulder-straps or rest on shell bracelets.
Broadcloth and felt bags relieve leather shortages. Fur bags ditto.
And when a bag isn't very, very big...it may be very, very small.

FURTHER DETAILS. The opera pump is the hit of Coupon #18 era.
The buckle—of cut steel or jet—takes your day pumps out to dinner.
The belt is often of fur, of braid, of ribbon tied like a sash.
The muff might hang on a velvet ribbon that circles neck or waist.
The necklace might be a choker of jewelled velvet or of pearls.
The surprise of your 1943 outfit—laced gaiters of Persian lamb.

SALVADOR DALI PAINTING ON THE NEXT TWO PAGES

As an experiment, painter Dali took along with him on a recent holiday a few modern fashion accessories—in order to see what part they might play in one of his new paintings. On the next pages is the imaginative result—accessories of today transplanted into a mythological world.

Bridging the rocks is a Delman calfskin walking shoe; Bergdorf Goodman.

The long blue suède glove is from Saks Fifth Avenue.

Hanging over a boulder is a Midtown belt of braid and suède; from Henri Bendel.

Giant pink tourmalines make the Verdura clip.

Hanging on a limb is a printed silk scarf edged with sequins; Bergdorf Goodman.

On the sand is a Phelps cowhide bag; Mark Cross

RAWLINGS

The Snug Hat

• Three contour hats that completely cover the hair, cover the ears...key to the narrow, pared-down, sleek silhouette and accessory-in-chief to your whole costume. Here is the snug little cloche that shades the eyes with shy charm or bares the brow. Here is the superlatively sophisticated wig-hat of the silent films. To wear them you must first smooth your hair, dressing it as though you were going to a phrenologist for a reading...or shingle it.

• **Above:** a wonderful wig of soleil felt gathered in a seam like a centre part. Double bow where you'd expect a bun. Lord and Taylor; The May Co., Los Angeles; Charles Stevens.

• **Opposite page:** (Lower) A shaded bell of a hat in undyed felt. Contrasting gores. Cut high in back. Notice the pendant earrings. (Upper) The off-the-face cloche fashioned with horizontal bands of grey and beige felt and an open-to-the-sky crown. Plus a tiny feather. Long back-line. Both of these snug, close cloches are from John-Frederics; Rich's; Frost Brothers; Kerr's.

SIX MORE PAGES OF ACCESSORIES FOLLOW

The Short Glove

The all-day glove is a short, short story, stubby wristlets engaging as a child's.
Just the size of your hand. Short because they're smart; short because they save leather.
Opening mail: White or beige Kasanova gloves, new glacé finish. $5. Saks Fifth Avenue; L. S. Ayres.
Paying bus fare: Glacé beige Hansen gloves, stitched in brown. $4. Marshall Field.

Ringing bell: Spanking-white contrast for winter-dark suits—hand-stitched washable gloves.
Pleat gives flare just above wrist. By Kislav. About $7. Best; I. Magnin & Co.
Finding address: Natural pigskin, squarely-cut, smartly whip-stitched in dark brown.
Sturdy as bus straps you clutch. By Wear-Right. About $6. Stern's; Joseph Horne.

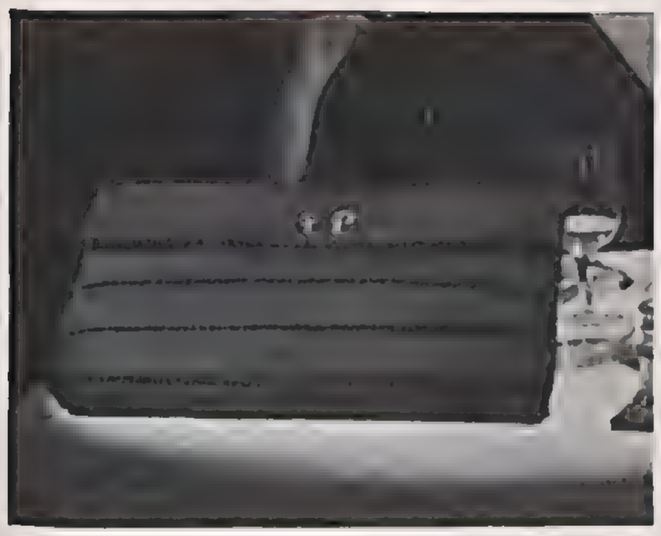
← Opposite Gloves that go calling—day-short length for a winter-short day.
Capeskin with a new glacé surface, particularly handsome on gloves with some body.
White accent for dark suits—day or evening. Whip-stitched, washable, wonderful.
Fownes gloves. About $3. Altman; Addis Company; Frederick and Nelson.

FOUR MORE PAGES OF ACCESSORIES FOLLOW→

Persian Partners

RAWLINGS

The Restaurant Bag



Looming large on café tables: suède, cloth, fur bags. Left: Shur-Tite broadcloth bag. About $8. Saks Fifth Avenue.
Centre: Koret's collar-box bag of Alaska Sealskin, on a shell frame. $110. Bergdorf Goodman.
Right: Tea-dancing, dinner-dancing—this straight-limned Pichel bag. Black suède and shell. $35. Bonwit Teller.

JOFFÉ

Big or little evening—small or outsize bag. This, an enormous envelope of frameless black suède, by Evans. Spotlight it with your chunkiest jewel. About $30. From Stern's; Lindner Coy

Opposite
Persian lamb partners—laced spats and a Breton brimmed hat. Both designed by Tatiana du Plessix. Hat; $95. Spats; $55. Both from Saks-Fifth Avenue. Jewels: Mermod-Jaccard-King

TWO MORE PAGES OF ACCESSORIES FOLLOW →

Attention to Detail

BAKER

Left: Gold-plated silver earrings. Coloured stone centres. Coro. About $8. Saks Fifth Avenue.
Centre: Tassel pin, gold on china (understudying metal). Green velvet ribbon. $11. Henri Bendel.
Right: Black suède belt sparkles up to the evening with jet. By Schaffer. About $4. Altman

RAWLINGS

Night cap, scarf, and muff of Russian ermine; whitest white for winter nights.
Furry closeness—a new version of this year's head-hugging hat.
Set on jersey band. Jewelled cap, scarf, and muff: Hattie Carnegie Originals

RAWLINGS

Red rabbit fur hat and muff. Ribbon strap belts muff to waist. Hat, about $39. Muff, $35.
Tatiana du Plessix design. Saks Fifth Avenue

Could be a collar, could be a necklace—
a wide circle of green velvet, pearl-beaded.
Wear on a late-day dress. $13. Hattie Carnegie

JORRÉ

The new, frameless, metal-saving bag;
great carryall pouch of black suède.
Swings from plastic rings. About $33. Altman

JORRÉ

Accessories after the fact of black satin: satin bandeau, pearl-beaded.
About $40. Sally Victor. Satin drawstring collar-box bag, by Koret. $20.
Lord and Taylor. Ropes of Richelieu simulated pearls for bracelets

BAKER

Left: Delman pumps. Jet solitaire. Bergdorf
Goodman. Right: One little red leather bag
that holds everything! $15. Lord and Taylor

Double-woven cotton Dawnelle gloves.
Turn-down rayon satin cuffs for dinner-suits,
as shown above. About $8. Bloomingdale's

The Fun is in the Fields

These summer campers worked a 45-hour-week— earned $17,500, had fun, helped save the harvest in a Massachusetts valley

THEY worked eight spine-splitting hours a day, got prodigiously dirty, earned about $17,500, learned a lot about America, helped save a whole valley's harvest. They rested vigorously on lazy Sundays, organized barn-dances and baseball games. They had a wonderful summer, and they said that all the fun was in the fields.

This summer, at the Eaglebrook Work Camp at Deerfield in western Massachusetts, were 250 boys and girls pledged to work to relieve a desperate farm labour shortage. Thirty-three miles up the Connecticut River from Springfield, Deerfield lies in a countryside famous not only for its colleges, its onion crop, and its gory past (the Deerfield Massacre of 1704 remains a top-notch massacre), but also for its articulate young women. A few miles south, in Northampton, little Hilda Conkling lisped in numbers. A few miles southeast, in Amherst, Emily Dickinson flitted whitely from poem to shining poem.

The Deerfield Valley is rich farming land: black soil spreading between abrupt green hills—fields from which, on sultry summer afternoons, there rises a warm reek of onions. Last spring, the fields were still present, but most of the men who usually work in them had gone away, gone to scrawl "Free" on envelopes sent from far places. The farmers were frightened for their crops.

Second-century Yankees, second-generation Poles, Dutch, Greeks, French, Lithuanians—the Deerfield Valley farmers weren't much reassured by the prospect of a Summer Work Camp. They were skeptical of these sudden, self-styled farmhands, these city youngsters whose knowledge of the Soil had been largely acquired on preparatory school hockey fields, whose sentences ended in "Sir," who came to work singing old songs with alarming new lyrics: "I'm Nobody's Moo-Cow Now"—"I Want a Beer Just Like the Beer That Pickled Dear Old Dad."

But the farmers' needs were more urgent than their doubts, and in June they agreed to give the Work Camp kids a try—at 20¢ an hour; more, if they were worth it. By July they were paying as much as 50¢, and begging the Camp for every worker who could be spared.

For Yankee farmers named Dodge, Allen, Porter, Fuller, Childs—for men living on land their grandfathers had plowed, men who perhaps were farming "just out of pride"—worked Eaglebrook youngsters from Switzerland, Holland, Belgium, Czechoslovakia. Two boys who pitched hay for Edward Dodge were sons of the Military Attaché to the Swiss Embassy in Washington. Two days after reaching America, they came to Eaglebrook; in a fortnight there, *(Continued on page 149)*

NANCY WHITNEY, daughter of Mrs. W. Averell Harriman and Lt. Col. Cornelius Vanderbilt Whitney, thins apples. Steadying the ladder—Betty Brierly, Mrs. Harriman's English ward. Grounded—the farmer, George Porter.

• Above, left: The Work Camp assembles for the 8 A.M. Get-Away to the fields. Requisites: straw hats, sun-glasses, sandwiches

CONTINUED ON THE NEXT TWO PAGES

The Fun is in the Fields (continued)

Mid-afternoon: time out for intensive rest

ALL PHOTOGRAPHS BY RALPH CRANE

VIRGINIA BIDDLE (right), daughter of Lt. and Mrs. Nicholas Biddle, pitches professional hay for farmer Edward Dodge (centre). Left: Peter and Beat Notz—Swiss; Hans Estin—Czech

MOLLY FROTHINGHAM, of Boston, holds the plow. Guiding the oxen: Dutch farmer, Frederick Spruyt, Ph.D.—former entomology professor who now runs eighteenth-century Traprock Farm. Resting: Betty Brierly

PHILIP DE BAER (right) and Molly Frothingham assist; Dr. Frederick Spruyt splits wood. Philip's father is Marcel de Baer, the Chief Military Justice of the Belgian Government in Exile

THEODORE CONANT (right), son of Dr. James Bryant Conant, President of Harvard, picks potatoes for Mike and Roman Skibiski (kneeling, standing)—farmers whose father was first Polish settler in the Valley

BARBARA FISCHER (right) hoes corn with farmer—Mrs. Anna Zaskey, who is humorous and hardy, seventy years old

MARIAN SELDES, VIRGINIA BIDDLE, LESLIE STIRES, after eight hours' work in the fields, line up like shipyard workers at the Pay Desk; backed by other campers and a ship mural, sign in for day's wages. Payroll for the summer: $17,500

ELEANOR LITTLE (left), "suckers" tobacco for John Molitores, handsome, slow-spoken Greek. Centre: Marian Seldes, daughter of Mr. and Mrs. Gilbert Seldes

PETER NOTZ (left), son of Hans Notz, Military Attaché to the Swiss Embassy in Washington, waits his turn; Eleanor Little pours lunch-hour milk for weathered Yankee farmer, Edward Dodge

CAMOUFLAGE

The science of disguise, a great defensive war weapon...by Major Peter Rodyenko

[EDITOR'S NOTE: *Eighteen years ago, Peter Rodyenko enlisted in the United States Army as a private and within six months was a Lieutenant. Today, still suffering from the after-effects of a yellow-fever infection acquired while on active duty, Major Peter Rodyenko, Corps of Engineers Reserves, U. S. Army, is a conceded authority and writer on the subject of camouflage, lecturing at various universities and organizations. Fond of black cats and eared owls, he lives on a hill overlooking Manhasset Bay, on Long Island.*]

"YOU couldn't see the forest for the trees" might well be a fitting motto for the camoufleur...if his finished work can be seen, he must consider it a failure. He must be imaginative with the ability to visualize all the possibilities of planned concealment and disguise; yet, must have a matter-of-fact, detailed knowledge of construction and other engineering problems involved and the materials to be used. His work is somewhat like that of a plastic surgeon, who, in addition to being a sculptor of sorts, must also have the technical training and skill of the physician.

WHAT IS CAMOUFLAGE? It is work done to prevent a given target from being seen or being recognized for what it actually is. It is also work that will cause an enemy to spend time, trouble, and human lives in bombing what seems to be a military objective, but actually is not. Its basic methods comprise concealment, confusion of identity, and the use of dummies and decoys. In most cases, total concealment of large targets is impractical, requiring too much time, material, and money. But concealment of individuals may be carried out successfully. This is being done, by the Japanese in particular, by the use of colours and materials that blend perfectly with the scenery.

Confusion of identity, especially if combined with partial concealment, is the most practical method, but requires the most imagination. It is make-up on a large scale. During the Louisiana manœuvres, one of my former officers, now Major Otis R. Fitz, did a clever job of disguising an important command post, a military nerve-centre, the presence of which is often betrayed by the large number of military vehicles nearby, and the tracks caused by them. Major Fitz disguised the command post, made it look like a popular hot-dog stand. Major W. Paxton Moss, another former officer of mine, disguised an important military unit by using empty cardboard boxes and crates. For all the enemy could see, the important target was only an abandoned rubbish-dump.

The Russians and the Germans are masters at this method, and their troops enjoy it. Airfields are often disguised as summer resorts, as farmland, as real-estate developments. Houses are made of light, collapsible wooden frames. The "walls" are covered with fabric slashed to reduce wind-resistance. Papier-mâché horses, cows, and Bactrian camels (collapsible) stand apparently grazing in fields. Artificial bomb-craters, made of wooden frames covered with fabric, make the field look as though it had been bombed into uselessness. In the Spanish Civil War, a small village of dummy houses was set up on giant casters. One of the houses concealed a powerful tractor, and, when the field was needed, the village was wheeled out of the way. After the ships had taken off, or landed, the village was trundled back into place.

AGAINST WHAT IS CAMOUFLAGE USED?...against enemy observation, mainly from the air. This may be direct-visual or indirect-photographic. All bombing missions are preceded by a study of the prospective target by using maps, photographs, and other intelligence. Ultimately, however, the target has to be picked up visually by the bombardier. If the bombardier can be made to waste valuable seconds before he can calculate and set his bombsight (the bombs must be released while he is *(Continued on page 116)*

Camouflaged machine gun nests

Men of the crack 909th Engineer Air Force Headquarters Company in a machine-gun nest shrewdly concealed from the enemy by netting and patches of burlap, a portable device called a "buggy-top." Over their helmets are fastened camouflaged canvas covers, and on their faces the men wear battle make-up. (These camouflage creams are insect-repellent and are made by leading cosmetic houses for the Army and Marine Corps—black for Commandos; green and brown for jungle fighters; sand and brown for desert warfare.)

One legendary story of camouflage, now told with countless variations, happened last year. On a hot summer's day in Virginia, a handful of camouflage students were marched to a field and told that they were surrounded by fifty concealed men. The students were to find them, but could only locate three. An order rang out, "Fifty paces forward, march." Men rose from nowhere, and the officer in charge counted "...forty-eight, forty-nine...there should be one more!" Then the ditch at his feet woke up.

Vogue's Spot-light

JOSE ITURBI, THE NOTED PIANIST, PRACTISING

"THE NAKED GENIUS" REHEARSAL; JOAN BLONDELL, GYPSY ROSE LEE, AND GEORGE KAUFMAN

By Allene Talmey

PERRY COMO, NEW DREAM BOY

THE sad sacks of the early season have opened their eyes and died. But now the good ones are coming along, the ripened plays that have been warming on the road: "One Touch of Venus," with Mary Martin and Paula Laurence to sing, "If you want to be wealthy, be very, very, very, *very* rich"; and, among others, Joan Blondell in Gypsy Rose Lee's play, "The Naked Genius," a little attack on Miss Lee's profession of strip-teasing. A strip-teaser with a talent far beyond taking off her clothes and singing single entendre songs, she writes fast dialogue that comes from character, puts her people in spots that she knows like the back of her hand. A fantastically articulate stripper, Miss Lee came to the Vanity Fair studio, back in 1935 for her first shiny paper magazine photograph, in a sable coat with a sable hand-bag in which there was a sable change-purse. And under all that sable she wore a little costume, put together with pins, that she had made herself, and she talked alternately about the stage manager of the Irving Street Burlesque, where she was playing, and about Proust, which she was reading.

• The swooner-crooner controversy has put the editorial writers into a lovely sweat, for they see in the rise of Frank Sinatra, Perry Como, and Dick Haymes all kinds of juvenile psychotic tendencies—just as though these writers hadn't once ridden out the storms of Rudy Vallee's voice and come through to the peaceful harbours of middle age. The two newest boys, Como and Haymes, have a kind of faceless singing that is the opposite of the technique the old boys used to put over a song. These young ones don't do anything.

Perry Como, who comes from Pennsylvania and once was a barnstorming barber, sang with the Weems band, then went to the Copacabana,

and now is off to Hollywood with a contract, like that of Haymes, that will rise to $125,000 a picture. But Dick Haymes, who comes from Argentina, wrote songs which he showed to Harry James, who said, "The songs are lousy, but sing with the band." He did, and now his last two records, "You'll Never Know" and "It Can't Be Wrong," have sold more than a million in their first month. Haymes and Como just get up and open their mouths and sing; and if you are really young, you love it, and if you are not, you act as though someone had kicked you in the shins.

• Quite the opposite is Carl Brisson, who has the more adult night-club audiences gasping like spawning salmon at his happy, alive songs, his dimples and his hair with a wave, and his look of having lived a long and merry life. (Rosalind Russell's baby is his grandchild.) He is Danish, and he sings like a French musical-comedy star, with his face going in all directions.

• Orson Welles, dressed in a striped robe and fez and a bewildered, slightly bitter expression, is giving a magic show for Servicemen—all free—in Hollywood. He does the magic, the pulling of white chickens out of a hat, the coin, and the handkerchief and the string tricks. But he hasn't got the glassy Merlin spiel that the great magicians use who know that every trick will work. He doesn't know positively. But it all adds to the charm of his performance. For there is always something a bit unpolished about the Welles performances as though he were groping, pugnaciously, through to new paths with his own peculiar energy, his own extravagant way of messing up the slick, the precious, carefully thought out, and spinsterish.

MARY MARTIN, STAR OF "ONE TOUCH OF VENUS"

CARL BRISSON, NEW DREAM BOY

HALSMAN

DICK HAYMES, NEW DREAM BOY

KORMAN

FOLIES BERGERE BEAUTY

ORSON WELLES, THE MAGICIAN OF HIS OWN MAGIC TENT SHOW

BALKIN

MRS. BROOKS HOWE'S HOUSE

The tower at "Severn"

NYHOLM

LIVING-ROOM: Pale blue curtains that exactly match the walls; over the white marble mantel, Simon Elwes' portrait of Mrs. Howe

BREAKING cleanly free of the tall, dark poplars and the apple-trees that hug its terraces and cobblestoned courtyard, "Severn," Mrs. Brooks Howe's Long Island house, is as French as *Frère Jacques.* Its round tower, its many balconies and great stretch of French windows, its simple, white-painted brick exterior are all beautifully understated by the architect, A. Stewart Walker.

Inside "Severn," against the muted blues and yellows and whites of its light-flooded rooms, Mrs. Howe sparingly used her fine Queen Anne pieces; in the living-room, a superb Queen Anne desk, a famous clock, and yellow Queen Anne bedspreads used for chair-coverings. And everywhere she has set pots of white hydrangeas.

Mrs. Howe has two daughters—Cynthia, now married to Ensign Augustus G. Paine, second, and Priscilla, a student at Foxcroft. During the week, Mrs. Howe lives in town, works for the American Women's Voluntary Services and for the Ships Service Committee, but the week-ends she spends at "Severn."

DINING-ROOM: Off-white walls, green rough silk curtains, green-and-white linen-covered chairs; and on the table, a Lowestoft tureen

Opposite: Miss Priscilla Howe and her famous hackney pony, "Step 'n' Fetchit," in the courtyard of her mother's house

LIVING-ROOM CORNER: White-painted Chippendale cabinet, full of flowered china

MRS. HOWE'S BEDROOM: Its dead whiteness broken by sudden notes of clear green velveteen chairs and cushions, green-leafed chintz

RLTsonché

Straightforward wool top-coats.
All three, underlining *line*.
Warm for a chilly Now.
Over suits, for a glacial Later.

This page: Tweed top-coat and suit by Eisenberg. At Franklin Simon; Carson Pirie Scott; Miller & Rhoads

Opposite page: Straight black top-coat, designed by Fred A. Block. Frost Brothers; Garfinckel's. Black Chesterfield, velvet-buttoned. From J. P. Allen; Filene's.
• Three coats and suit, $70 each

JUNIOR PARTNERS

If your legs are long and slim and your waist is small and high, and if you don't possess a girdle with a bone —and then, Young Lady, even though you are ready to vote, you are, in the eyes of the designers, a "Junior."

• ABOVE: Yours are the shoulder and hip and length measurements which make a Chesterfield come into its own. See this brown Farnsworth Shetland wool Chesterfield. Maurice coat. Sizes 9 to 17. $30. Harzfeld's.

• BELOW: Town suit-dress. Snug velveteen jacket with buttons in a V to accent a minimum waist-line. Skirt of checked Aralac and spun rayon. Sizes 9 to 17. $13. A Gay Gibson design. Shillito's; Geo. Innes Co.

• **Opposite:** Left: Brown herringbone tweed suit by Moordale; fitted jacket. Sizes 9 to 15. $35. From Himelhoch's.

• RIGHT: Emerald Botany wool suit. Junior Guild. Sizes 9 to 15. $30. Himelhoch's; Woolf Brothers, Kansas City. ➡

LUIS LEMUS

THE SUN NEVER SETS ON

Mink—dawn to dusk, dusk to dawn.

For day life, night life.

Mink bag—carries on and on.

Mink muff—on hand, A.M., P.M.

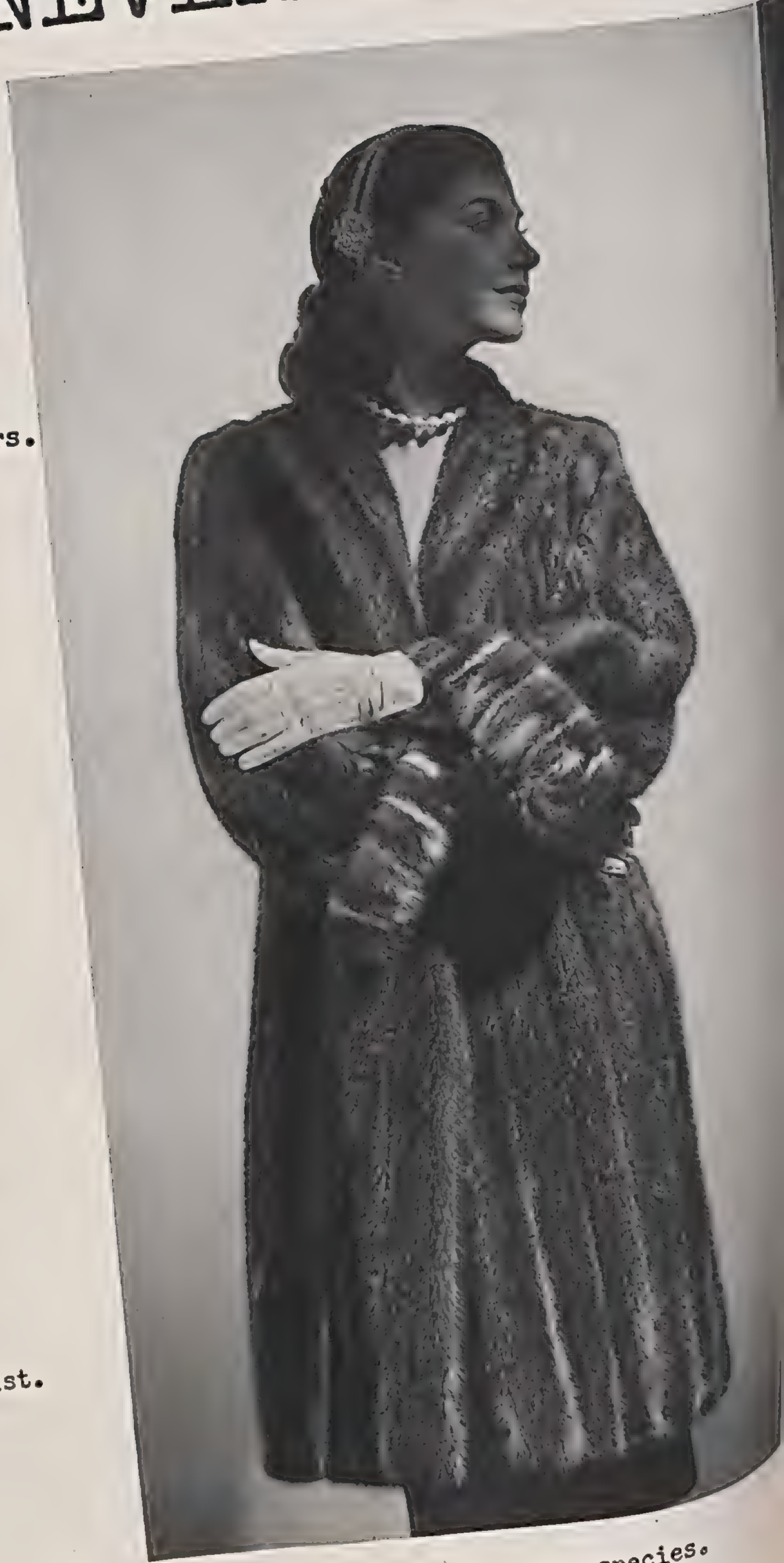
Mink bolero—dances attendance.

Mink coat—any hour, all hours.

Huge drawstring bag of wild mink.

Mink-trimmed strap for shoulder or wrist.

Koret bag. Altman; Jordan Marsh.



Frosted Mink, first coat of a new, rare species.

Straight-hanging, with wide sleeves.

Tuxedo front. A Jay-Thorpe Original.

MINK

Mink topper with a tiny, rolling collar. Yoke back.
Cuffs as large and deep as a Doge's.
Blue Ribbon mink. Ritter Brothers.

Mink bolero with push-up, spiralling sleeves.
A collar as long as its coat.
Late-afternoon and evening coat. Reine.

Mink fedora with curling brim of green velvet.
Add your own jewel. A generous mink muff,
matched to the hat. Both from Reine.

HERBERT MATTER

FOR BACK VIEW AND SIZES, SEE PAGE 139

MAKE IT SIMPLE. Here is Young Velvet. Black velvet as a child wears it with white piqué collar and cuffs, a slightly-gathered skirt. Its buttons, cut jet. Its waist-line, pointed, slimming. Vogue Design for Dressmaking No. 9879. Features the Patented Contour Closure*

*REG. U. S. PAT. OFF.

FIRM HAND WITH VELVET

HERE are four handsome hats to wear with velvet—none, bigger than the head that wears it—all, shown with the velvet dress photographed on the opposite page. All four, of materials more eloquent in understatement. For this autumn, velvet is taken firmly in hand. Now it is tailored cleanly as wool, played down with neat, unexpected accessories.

1. New slant on a shingle—this sloping hat of black silk-and-rayon velvet. Makes a virtue of being one-sided (built to the right), two-faced (faced with felt). By Germaine Montabert. About $25. Best; J. W. Robinson.

2. If you part your hair serenely in the middle—for you, this Puritan bonnet of American Beauty rayon satin. Open crown filled with coarse net. A Jeanne Tête hat. $25. at Bonwit Teller; Nan Duskin.

3. Wonderful on a shingled head with a little front *flou*—this black silk-and-rayon velvet skull-cap, spilling close-curled satin flowers. Hat designed by Edgar Lorie. About $20. Lord and Taylor; Carson Pirie Scott.

4. Very truly yours if you brush your hair back satin-smooth and coil it in a bun—this Mennonite bonnet of stitched blue rayon-and-cotton velvet. By Harryson. $19. From Saks Fifth Avenue; Neiman-Marcus.

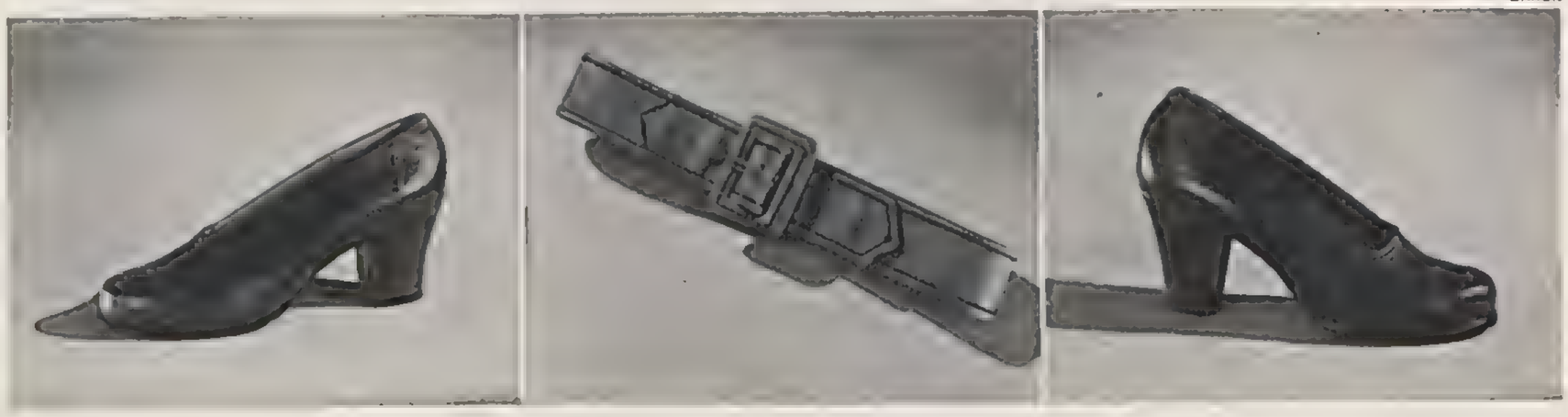
• Simulated pearl necklaces and earrings on this page are by Marvella.

Further Points of Interest

FIRST: Form without frame—black Ripples satin restaurant bag by Josef. $35. Altman.
SECOND: Off the metal standard: crocheted black choker; green cabochons. $15. Bergdorf Goodman.
THIRD: Attractive new twist: purple suède cross-over belt, suède-buttoned. $4. Lord and Taylor

FIRST: To meet fur push-up sleeves: 8-button-gloves. Champagne doeskin of Lavando. $8. Stern's.
SECOND: Big, beautiful brown alligator bag—to have, hold, inherit. $110. Saks Fifth Avenue.
THIRD: Pearls of little price. La Tausca simulated earrings ($2); necklace ($3). Franklin Simon

BAKER



FIRST: Anything goes with a pump of Chianti-shade calfskin. $13, Bonwit Teller, Philadelphia.
SECOND: Sulphur-yellow calfskin belt by Midtown. Tonic for grey, black. $15. Lord and Taylor.
THIRD: For pleasure walking—this British Walker pump with a new, thick sole. $13. Harzfeld's

FIRST: Short as a six-year-old's: Dawnelle gloves of hand-sewn Elvette cloth. $3. Lord and Taylor.
SECOND: Saving grace—Lenox shoulder-bag of black gabardine spares the leather. $6. Famous-Barr.
THIRD: To wear on hair or belt—black velvet bow, with gold kid dots. $11. Lord and Taylor

PHOTOGRAPHED AT THE MUSEUM OF SCIENCE AND INDUSTRY BY GRAY O'REILLY

SPARKLE FOR A WOMAN. done with the quiet elegance typical of Ren-Eta. Rich beading winks from beneath the bolero effect... the two combining to flatter both face and figure. Black, brown or hunter green rayon crepe with vestee in contrast. A Bonwit Teller exclusive. **98.50**

BONWIT TELLER *of* PHILADELPHIA

Superbly sculptured rayon crepe sheath dress. New bateau neckline, self-fringed, attached cape. Jewelled satin belt . . . $98.95

CAMOUFLAGE

(Continued from page 100)

still about three miles away from the target), then the camouflage is successful. Camouflage has to be effective when seen from an angle, several miles away, at an altitude from ten thousand and up to twenty thousand feet. (That explains why the camouflage of the Glenn Martin plant near Baltimore, which is so seemingly inadequate as seen by passengers passing it by train, is considered successful confusion camouflage.) But to be perfect, camouflage should deceive not only the bombardier, but also the reader and interpreter of aerial photographs studied before the planes get underway.

Can Infra-red Film Spot Camouflage?

Artificial camouflage materials, if treated with ordinary paint or dyes, absorb the invisible infra-red rays of the spectrum and photograph dark on infra-red film. Natural foliage, reflecting the rays, photographs white. There are, however, certain infra-red paints on the market which will reflect the rays as does natural foliage.

Is Colour Important in Camouflage?

Yes, but so are texture and shadows. Colour alone is insufficient. Buildings or trucks may have been painted in colours that blend in with their backgrounds to deceive the eye, but the geometrically regular shadows, which can be spotted amongst natural surroundings that cast irregular shadows, reveal buildings and trucks.

If a grassy lawn is imitated by having an artist paint grass most realistically on a piece of canvas, and this painting is placed next to real lawn, it might deceive a visual observer only a few feet away. But, on an aerial photograph taken many thousand feet above, the natural lawn would register in a light grey, while the painted lawn would show up as a clear white spot, irrespective of the colours of the paints used. The real grass provides a texture that partly absorbs and partly reflects light, while the painted lawn, of smooth canvas and paint, reflects the light without absorbing any of it. Colour has to be combined with texture, to avoid unnatural reflection of light.

To the aerial observer several thousand feet up in the air, most colours appear as neutrals; like certain fashionable colours with impossible trade-names, they range from a purplish-blue brown to olive-drab and grey-brown. Only cherry-red, white, and orange can be spotted at ten thousand feet and more—and only if the colour spots are at least eight feet in diameter.

What About Ship Camouflage?

Three things can't be camouflaged, the wake, the shadow, and the silhouette of a ship, at least, not in a practical manner. Camouflage by colour is occasionally effective against observation through the submarine periscope. That is true if the ship is not on the horizon. Colour treatment tends to reduce the visibility of the ship. In Northern waters, *(Cont'd on page 122)*

Brighten Lips and Fingertips

RADIANT PEONY, new Fall color... deep, dark and exciting. Crimson petals set against town blacks, fuchsias, purples, royal blues and hunter green. Wear Elizabeth Arden lipstick shades constantly. Love them every minute because they make people aware of the woman, not the make-up. Know these lipstick shades hold clear and fast... the lipstick is firm enough to define the shape of the mouth, soft enough to smooth on evenly . . . the brilliant nail polish matches . . . lasts indefinitely. All lipsticks are made under the personal supervision of Miss Arden for texture and high fashion color.

Lipsticks, 1.00 and 1.50; refills, .75 and 1.00 (plus taxes)

Elizabeth Arden

Smart war co-eds

Cutex

JEAN BROOKS, hard-working Hospital Aide and Junior at Northwestern University, says, "I adore Cutex ON DUTY. It's such a lovely soft shade. It's perfect with my uniform and pretty with campus clothes. I save money on it, too, for War Stamps."

DOLORES CONOR, Duke '44, taking the Accelerated Program and a COG in the wheel of victory—says, "For excitement give me Cutex BLACK RED! It's the smartest nail polish shade I've ever worn. Yet I don't have to pay a luxury price for it."

DIANA HAUCKE, Syracuse '44, head of Defense Committee of her Living Center, toughens up for her pre-med course, plus lab, First Aid and air-raid defense! Says, "I'll take Cutex OFF DUTY—it's so smart and only 10¢ on my wartime budget."

more women choose Cutex than any

choose their favorite nail shades

NAN WHEDON, Stanford University '44, active in the land army—really makes hay! Says, "Every minute must count these days. That's why I love Cutex YOUNG RED . . . swell color, goes on fast, stays on—and on! Really, it's wonderful."

ELIZABETH DUFFY, Missouri '46, is a Hostess Captain at the University's canteen for service men—chooses Cutex SHEER NATURAL because, "In Sheer Natural, my hands always look well-groomed and feminine no matter how busy I am."

ANNE BURKHART, University of Texas '45, voted Sweetheart of its Engineering School, helps serve her country in the air, entertains at Texas Army camps. "I choose Cutex ALERT," she says. "It's so gay and flattering, goes with everything."

Save your Cutex bottle tops and brushes. They may be scarce.

other nail polish in the world

only 10¢ (plus tax)

NORTHAM WARREN, NEW YORK

Scientifically Blended . . .

FRANCES DENNEY FACE POWDER

makes every

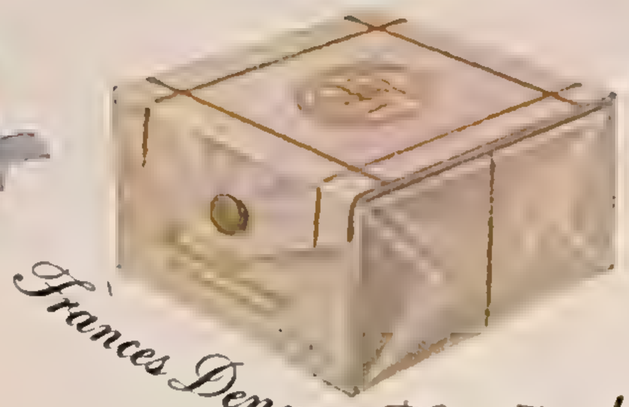
Costume Color Your Color

FRANCES DENNEY has discovered the way for you to wear any Costume Color . . . . . *the scientific way!*

MISS DENNEY'S exquisite Face Powders are blended, with scientific accuracy, to prevent 'color discord' between your skin tones *and any Costume Color.*

If certain colors have made your skin seem drab or even sallow . . . if other colors make your skin too bright . . . you can prevent these 'color discords' by selecting the right shade of FRANCES DENNEY FACE POWDER.

You can try MISS DENNEY'S amazing Fashion in Face Powder at your favorite cosmetic counter. Try it with the Costume Color you've never dared wear. *But be sure to try it with* FRANCES DENNEY FACE POWDER . . . *because it's scientifically blended!*



Frances Denney Face Powder . . . $1.50

Satiny Poudre $3.00

Prices subject to tax

Nearest thing in reproductions
to the real thing in precious Orientals

At better jewelers • L. Heller & Son, Inc., Fifth Avenue, New York

YOUR BEST INVESTMENT — U. S. WAR BONDS

So few drops from a magic bottle! Exciting alchemy of Ybry Perfumes, creating a lovelier you . . . teasing, daring, unforgettable!

FEMME DE PARIS, woman of paris
DESIR DU COEUR, heart's desire
MON AME, my soul
JOIE DE VIVRE, joy of living
$20.00, $12.00,
debutante size, $6.50

PARFUMS Ybry
PRONOUNCED (EE-BREE)

20 E. 49th St., New York, N. Y.
"THE JEWEL OF PERFUMES"

CAMOUFLAGE

(Continued from page 116)

colour-schemes of dark grey near the water-line, fading into lighter greys and greyish-blues for the superstructure, are used. In Southern waters, more vivid blues, light bluish-grey, and a lavender-pink are effective. The Germans have tried concealing ships by disguising them as islands, but because of the telltale wake, this is only successful when the ship is riding at anchor.

What About Airplane Camouflage?

There are two methods. One to protect the plane from observation above by painting it in colours prevailing in the terrain over which the ship is to fly—normally browns, greens, grey, and dull yellow. In the desert, sand-colour, greys, and white are used. To protect ships from ground observation, they are frequently painted a light grey and white on the undersides. (Rabbits have this same colour pattern.) Someone suggested, however, that, to his mind, the only ideal camouflage for planes would be to build them of transparent invisible plastics. For night flying, some nations paint their planes black. One military agency requested a paint, which was dull black, water-soluble, easily applied and washed off, yet having enough stick-to-itiveness to withstand a rainstorm in the sky. (So far, this order has not been filled.)

What About Weird-looking Camouflage Designs?

This is a controversial point. Some people believe that large designs in contrasting colours break up certain surfaces that otherwise might be spotted by an observer. These designs are referred to as "disruptive painting." The technique has some merits, but, if handled by not very experienced parties, is apt to draw the attention of an observer.

Some followers of this "disruptive" or "dazzle" school of thinking are nothing short of fanatic. Once, in trying to prove the value of the blending technique, which is much simpler and less dangerous for camoufleurs with little experience, I took one of the "razzle-dazzle" boys up in a plane to fly with me over a typical blending job. The razzle-dazzle boy could not locate the target until I showed it to him. Then he said, defiantly: "It hides the target all right—but it is not camouflage."

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

A beautiful kerchief of Kimball invention
Brings even a poodle right up to attention,
For without Kimball kerchiefs, so chic and so neat
Milady's ensemble is never complete!

kerchiefs by kimball

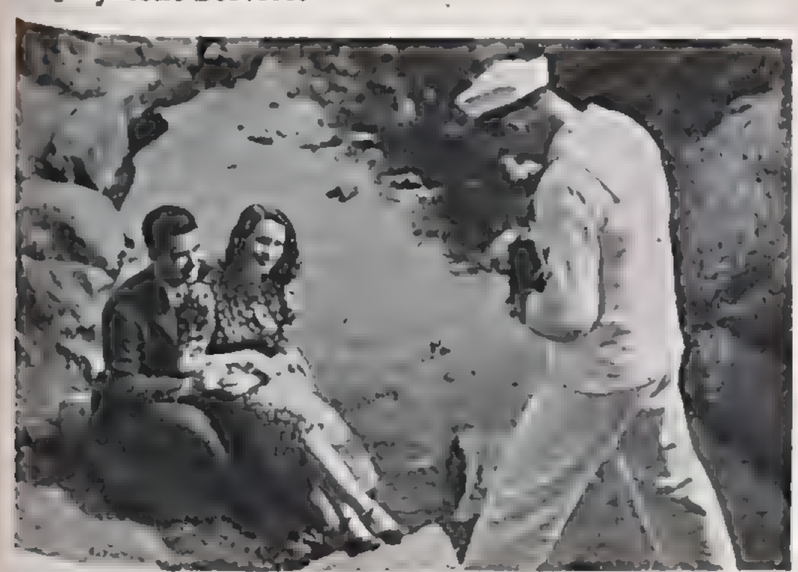
MASTERPIECE • FLOWER OF THE MONTH • ROMANCE • CAREER GIRL

WAR WORKER—Muriel Lunger and her mother have both taken war jobs at Bendix. Muriel is testing altimeters, her mother is on the assembly line.

OFFICIAL WAR MESSAGE

There's a war job for *you*—in a plant, store, office, restaurant, transportation company, community service. Check local Help Wanted ads for specific needs in your area. Then get advice from the local United States Employment Service.

MURIEL LUNGER'S BEAUTY is serene and poised. Small and slight, her eyes are a dreamy grey-blue, her hair light gold, her soft-smooth Pond's complexion fine-grained as a rose petal.



ENGAGED, HAPPY—"Hold that engaged look," orders their Navy friend, as pretty Muriel and her fiancé smile up at his camera. A snapshot taken on last summer's vacation.

HER RING—the diamond is set in platinum with a small diamond either side. The slender band is gold.

SHE'S ENGAGED!

She's Lovely! She uses Pond's!

Charming Muriel Lunger daughter of the well-known Mr. and Mrs. William S. Lunger of Washington, D. C., engaged to Raymond W. Hitchens of Baltimore—he too has an essential war job with Bendix, in the plant protection department.

WAKING UP AT 8:30 P.M., eating lunch at 3 in the morning, going home when most of us are just starting our day, seems quite natural to Muriel now. She's simply reversed her clock.

"I've discovered one thing," she says. "Long hours working on a war job have made me extra fussy about how I look. I just love slipping into something pretty at home, and adore creaming my face with Pond's to help smooth away tiredness and make my skin feel all glowy—and so clean and soft!"

Copy Muriel's soft-smooth beauty care—like this: *Smooth* on snowy-white Pond's Cold Cream and pat briskly, gently to work its lovely softening creaminess all over your face and throat. This softens and releases dirt and old make-up. Now—tissue it all off. See how clean and sweet you look.

"*Rinse*" with *more* Pond's for extra cleansing and softening. Whirl your Pond's coated fingertips around in little spirals—out over your eyebrows, up over your cheeks, around your nose and mouth. Tissue off again.

Give your face this *twice-over* Pond's creaming every night, every morning—and for daytime clean-ups! You'll *love* how *beautifully clean*, how much *softer* your skin will feel.

• • •

It's no accident lovely engaged girls like Muriel, noted society beauties like Mrs. Geraldine Spreckels and Britain's Viscountess Milton are so devoted to Pond's Cold Cream. Get *your* Pond's today! Have your first delightful Pond's creaming tonight!

Today many more women use Pond's than any other face cream at any price

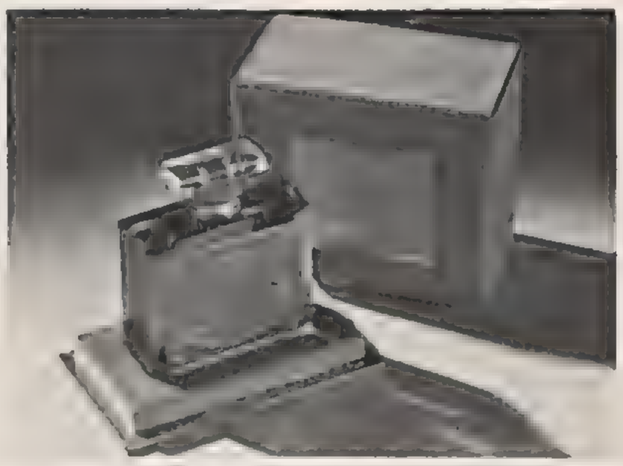
THERE'S A GLASS SHORTAGE NOW—SO BUY ONE BIG POND'S JAR INSTEAD OF SEVERAL SMALL ONES. IT SAVES GLASS NOW NEEDED FOR FOOD JARS.

Wild Mink by Gunther

What is it makes a Gunther mink coat so triumphant? The answer is "quality"—the cream of the crop in peltry, the workmanship of experts who have spent a lifetime in studying mink and its working, and fashion that hints of tomorrow . . . all seasoned with what is sometimes called the invisible ingredient—our reputation—123 years of integrity and leadership in the world of furs. Wild Canadian Mink coats from $2950, other Natural Mink from $2475.

Gunther 666 FIFTH AVE. at 53rd ST. NEW YORK

DISCOVERIES IN BEAUTY



Georg Jensen, the knowing creator of classics in silver, glass, and porcelain, is presenting a new perfume. It's "Flora Danica"—piercing and unforgettable

The name: Gail Gordon's "Sleeping Beauty Bath." The idea: a pungent bath oil to spike your bath, promote relaxation in your body, and lull you to sleep. Altman has it

VOGUE STUDIOS—BAKER

Simple—but in complete control—is the beauty régime that Andrea Moldava has designed. These pretty jars—and beauty inside them—are at West Fifty-seventh St.

Meteor

ABOUT $30

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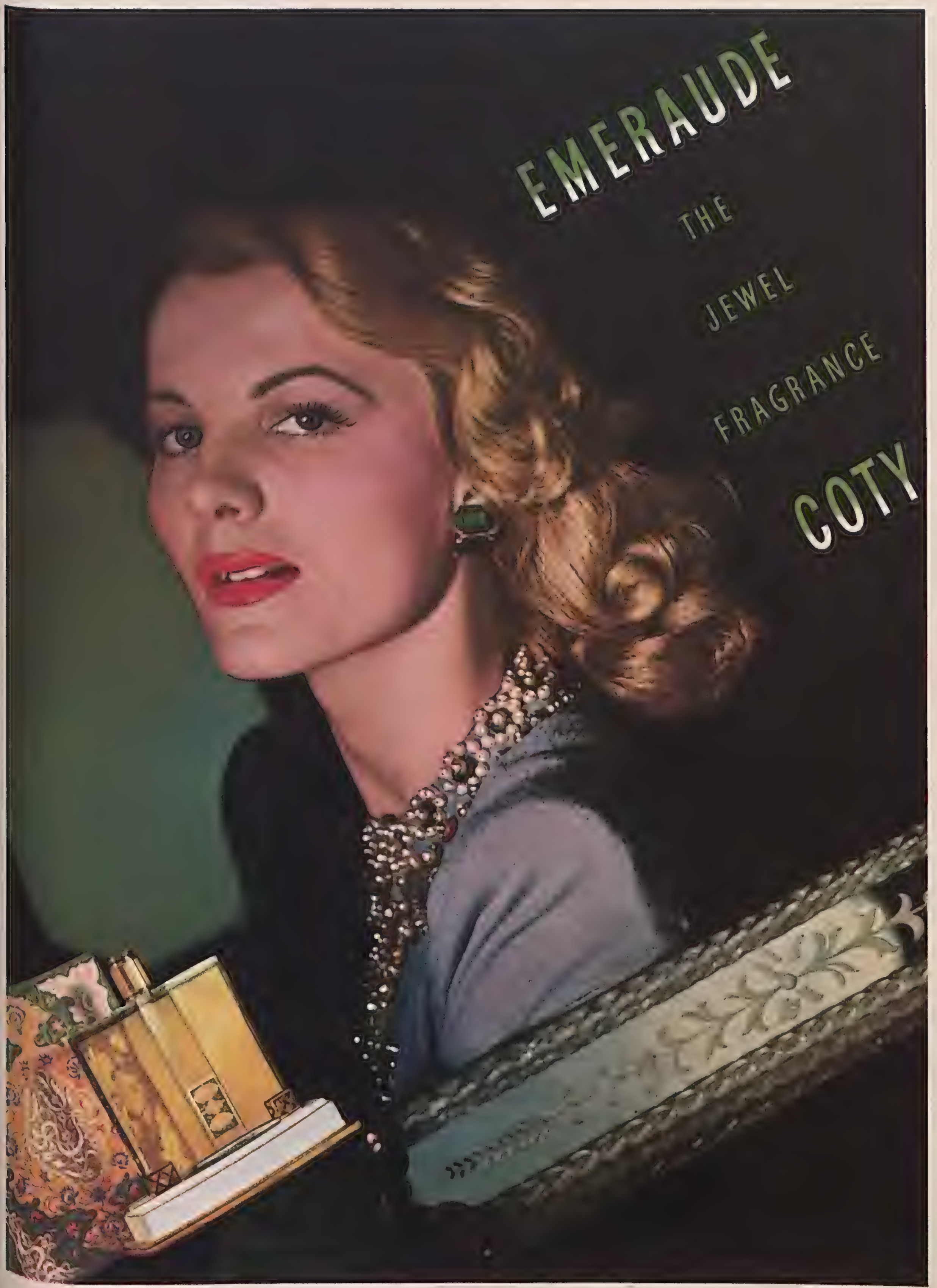
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STILL TIMID ABOUT TINTING?
Why, it's no more daring than using nail polish!
So stop those sighs over hair-gone-drab or gray.
Let your pet beauty operator show you
the wonders of ETERNOL.
In a magic minute, she'll have a swirl of bubbles
dancing about your sleepy scalp
and, suddenly, your hair is dewy-fresh.
That's all. Except that now each strand
glistens radiantly with teen-age color.
And—touch it—how silken-soft.
"Why, I look years younger" you'll say.
"How *natural* it is, after all, to tint my hair!"
Ask for ETERNOL at your favorite beauty shop.
Write for free booklet H 9.
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Eternol Tint Oil Shampoo
for dull, drab or graying hair.
Tints, reconditions, cleanses
in one simple operation.
Caution: use only as
directed on label.

eternol
TINT OIL SHAMPOO

DISCOVERIES IN BEAUTY

Breck Preparations are for you who are manning machines. "Protective Cream" gloves your hands, and "Hand Cleaner" cleans them without an abrasive. Stern's

Here's "Lor-Odo"—a deodorant cream to have and to hold. Hold it by its box-base, and you'll spare your fingernails. There's an unscented one for men. Saks-34th

Tussy's new peach-coloured cleansing cream lives in a new glass house trimmed with the same African daisy motif you see on Tussy's "Safari" bath series. From Macy's

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Dramatic angles in this eyeline turban . . . draped felt deftly caught with soft fabric. Glorious color combinations. $10.00

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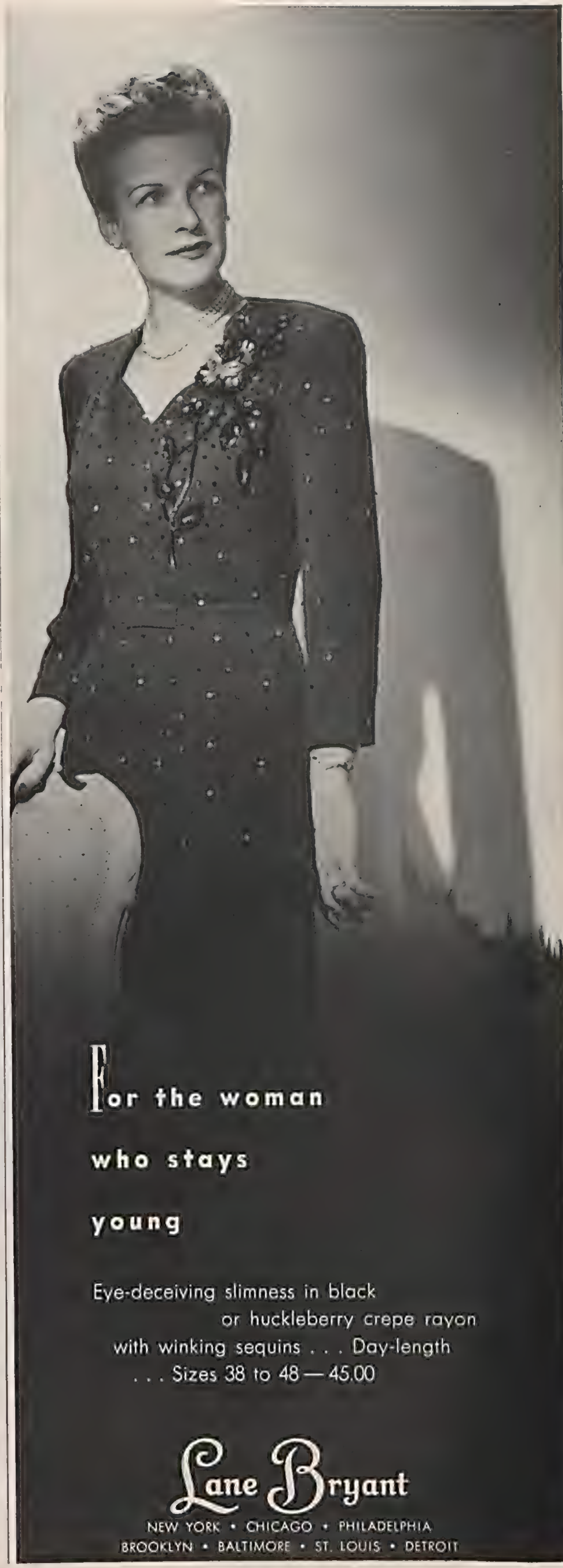

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Eye-deceiving slimness in black or huckleberry crepe rayon with winking sequins . . . Day-length . . . Sizes 38 to 48 — 45.00

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Boy Coat Meets Girl Coat

...and both are Skinner lined

The one is simple, classic, unadorned — a wear-everywhere wonder. The other is heaped high with luxurious lynx-dyed fox — super-sophisticated. They're twins because both are tailored by Irving Friedricks . . . both are made of Forstmann's all virgin wool Melvana. Twins again, because both are lined with Skinner's lustrous rayon.

The Girl Coat sells for less than $200 — the Boy Coat costs less than $60. **William Skinner & Sons, New York.**

Saks-Fifth Avenue..New York
Bullock's.....Los Angeles
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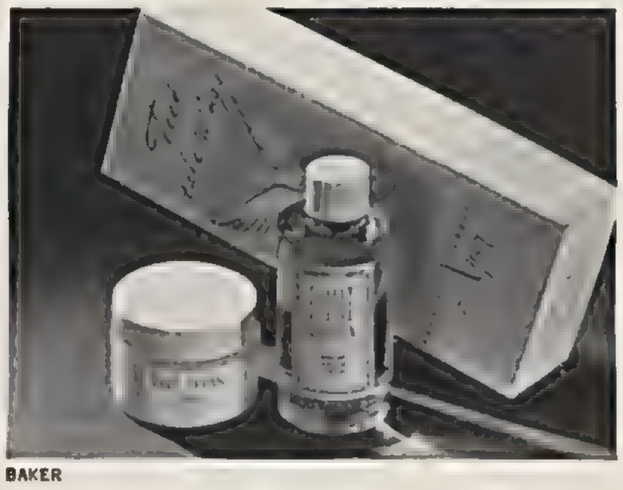
DISCOVERIES IN BEAUTY

Looking like strawberry mousse is Scandia's "Crème Rose"—a rich, soothing, all-purpose face cream. With it: skin freshener and foundation. Saks-5th

News again is sachet powder—used as all-over body powder. Eisenberg makes it in three lingering scents: "Excitement," "Stirring," and "Startling." Franklin Simon



BAKER

"Feet Take Wings" is the title of Harriet Hubbard Ayer's foot kit. There's a cooling lotion, also a mentholated cream to help you walk miles—comfortably! Altman

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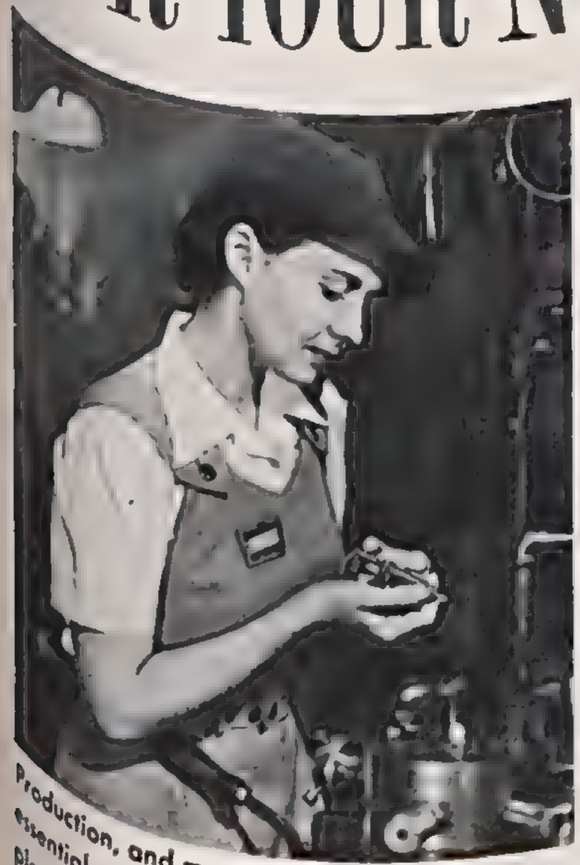
Add Spirit and Sparkle with Barbara Gould Vibrant Make-up

WEAR beauty as a bright banner of courage... look lovely, glowing, alive with the rich warmth of Barbara Gould *Vibrant* make-up colors.

1. Luscious Velvet of Peaches foundation, as a silky smooth base for powder.
2. Velvety Barbara Gould face powder in gorgeous glowing shades to lend interest to the complexion.
3. Feathery Barbara Gould rouge...so softly, naturally becoming.
4. Brilliant drama of Barbara Gould lipstick... firm, smooth-spreading, enticing.

America expects its women to keep busy...and keep beautiful. Let the Barbara Gould *Vibrant* colors in make-up help you look your loveliest for your new way of life.

FOR YOUR NEW WAY OF LIFE



Production, and more production, is absolutely essential to win the war. Take a job in a war plant . . . help speed the vital weapons to the fighting men.

Exciting jobs in designing and engineering are open to women. If you have aptitude or training for this type of work, the Government urgently needs your service.

If you can spare only a few hours a day or a week, volunteer to care for a war worker's young children. It is a service that brings blessings from your Government and from the weary, harassed mothers.

Barbara Gould Velvet of Peaches Foundation Cream, $1.00. Barbara Gould Face Powder, $1.00. Barbara Gould Rouge, 85c. Barbara Gould Lipstick, $1.00. All prices plus tax.

Consult your local United States Employment Service Office to find the kind of job you want.

Barbara Gould

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BOB HOPE IN LONDON

(Continued from page 83)

That, I think, is our opinion here, though it's hard for the public to have more than an impression, strictly speaking, for, as his appearances were almost exclusively for Service audiences, few people saw him, in the flesh, save those who were at "Hi-di-Ho!" the night he was in front, and went on, only to stop the show and bring down the house with electric storms of applause.

But I've been able to formulate more specific views since, during the two days I hung around waiting to talk to him. Capt. Eddie Dowling, of the U. S. Army Special Services and late of Broadway, who was producing Hope's farewell show, allowed me to be in on all the rehearsals, so that I had unique opportunities of watching him at work, building up his act. Rehearsals show you both actor and man; and sometimes, as in this case, superman, too. Only a Titan Colossus could have set that pace and kept at it, unflagging, all through his tour, often working on new gags while being flown to the show, working all night before this last show, all morning, and then after a swig of milk and a Spam sandwich—all through the show, too.

I'm accustomed to backstage life. As a balletomaniac, I used to spend most of my evenings in the *coulisses* at Covent Garden. As a carping critic of straight drama, I prefer being in the prompt corner. I fidget less there than in the stalls. But I've never encountered the full blast of American Variety before. It's an impressive experience.

As Saturday merged into Sunday, the band from the Central Base Section of the U.S.O. Camp Shows pepped up its hot numbers, while Eddie Romano swung his guitar, oblivious of Brucetta's incredible contortions, alongside, and Frances Langford crooned deep belly-notes, amplified into foghorn volume by a maladjusted mike, and Hal Le Roy tapped like a seraphic woodpecker. Francetta Malloy read *Variety's* more inexplicable Nix on Pix headlines aloud to Grace Drysdale, a survivor of the Lisbon plane crash when so many American entertainers lost their lives.

Concentration Plus

Adolphe Menjou, who *compèred* some of the show, went on looking worldly and showed me his fabulously signed, endless "short-snorter" bills, and Hal Block (he's Hope's comedy gag writer) kept on scuttling across the stage, clucking hen-like over each fresh nest-egg of gags he produced, while Stubby Kaye jellied his colossal bulk about to the beat of Blee O'Connor's drum, and sweating stagehands fixed the *diamanté* swags, the golden tassels, and the huge, draped flags and potted palms, while the orchestra pit rose and sank with oceanic regularity as the lift mechanics men tested.

And Bob Hope? He was there, in the middle *(Continued on page 133)*

With ingenious, timeless styling so important today, you'll be more than ever certain to have a Nantucket Natural . . . or two . . . in your fewer-but-better wardrobe. The two-piece suit dress illustrated, of fine Botany Flannel . . . about $25.

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Speed the end of war!

• How can any of us women hasten this war's end?

• By saving time so that you can take a job which will release a man to fight this war to a finish sooner...that's how!

• Our country is asking for eighteen million women in war production or in necessary civilian service. It is a crucial emergency that is up to every American woman. If you can't weld, or run a trolley, you can help organize a community nursery or work in a department store. But what you need most of all is *time* to take on this extra responsibility.

• To help you save time...even in a small way... Richard Hudnut has prepared a series of beauty shortcuts from the DuBarry Success School so that you can work for Victory and stay as lovely as you are now.

WOMEN ARE VITALLY NEEDED TO WORK FOR VICTORY. APPLY TO YOUR LOCAL UNITED STATES EMPLOYMENT SERVICE OFFICE.

BEDTIME SHORTCUT TO KEEP YOUR HAIR LOVELY AND SHINING

Stretch across your bed on your back, head over the edge. With a good brush, brush by pressing down first on the scalp hard, then sweeping on through the hair. A little toilet water on the brush helps freshen, removes dust. Brush fifty times.

Now for the pin-up job you should do to keep your hair well-groomed. Here's how to do one curl. Square off a one-inch section of hair and dampen with water. Comb out. Twist the ends and roll them in a circle close to scalp.

Now, holding this circle tight and flat to the scalp, take a hair-pin with the other hand and clip the curl flat near the scalp. Anchor with another hair-pin, forming a criss-cross as shown above. In the morning, remove pins, comb and arrange.

NUMBER TWO OF A SERIES OF BEAUTY SHORT-CUTS PUBLISHED FOR

DuBarry

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BOB HOPE IN LONDON

(Continued from page 130)

of it all, keeping right on rehearsing his various acts, impervious to the uproar, as concentrated as a Yoga. I watched him coaxing the band to give him a fruity rendering of "As Time Goes By," shuffling through a dance routine with Hal Le Roy; sitting cross-legged, tailor-fashion, on a backstage piano among shifting scenery and coiled cables; building up his cross-talk with Hank Ladd—while Hal Block kept breaking in with "Say, Bob, let's give 'em a corny one here," or, "What say we work up that one about Menjou playing Mrs. Miniver?"

And as the crazy talk developed, I watched Hope's curiously ingenious, yet profound face as he whistled and chattered and muttered and mouthed, and made odd, shrill puppet-parrot sounds, squawking, snapping his fingers, and pantomiming a miniature sotto-voce version of his final performance.

During the only lull, I rushed out to fight for the kippers that I had heard were to be bought in a nearby market. Now this may seem like a digression to you, but it's all relevant to our attitude to Hope. Let me explain. You see, housewives here have come to regard the tracking down of delicacies like kippers as something really worthwhile: like hunting special butterflies or man-eating tigers. So Bob Hope or no, I was after those kippers; but as I hadn't my shopping basket with me, I wrapped the tasty trophies in the only available paper, a song-sheet of "Whispering Grass" thoughtfully presented by one of the band, and stowed it away decently in the depths of the prompt corner, while I went back to watch the show.

Kippers versus Hope

Not that Bob Hope would have minded the kippers. But—and here we come to the real point of my digression—when the show was finally over, and three thousand doughboys were yelling for Hope, while mobs of Hope fans broke the police cordons outside and I went to retrieve my parcel, it had vanished. *And I didn't even care.* Watching Hope had been worth it. He was such a much more special delicacy. And that's the biggest tribute—new style—I can pay him. Laurels à la mode, in fact.

But though the tumult and the shouting of this farewell performance prolonged itself endlessly, and his fans surged down the death-trap narrow corridors to his dressing-room, making any hope of a peaceful talk even more remote than during the rehearsals, I did finally get together with him next day. Even then, performers, fans, and friends were streaking through the suite till the only answer was a locked door.

Then, still swigging milk (he talks more on that brew than most of us do on a quadruple Scotch), he talked very well and very thoughtfully. This is a man who has something to say. He's *(Continued on page 134)*

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FIFTH AVENUE & 57TH STREET NEW YORK

BOB HOPE IN LONDON

(Continued from page 133)

come up the hard way and sweated to earn his success. He's pulled himself up by his own shoelaces. He's been errand boy, butcher's boy, shoe shop assistant; has taught tap-dancing and been a boxer before he made the grade. Yes: he agrees that humour's changed. The world's grown so sophisticated, so slick. Even the kids in the street come back at you with a good crack now. No place now for clown antics. They're too naïve. He likes words. No: he's not the classic comedian who wants to play Hamlet; who reads Nietzsche. He wants to play Bob Hope rôles the Bob Hope way—and that's getting further and further away from influences which might tend to turn him into a slapstick act.

We Say, "He's Grand"

Naturalness, that's the thing. As lifelike as may be: and God knows life's a funny enough business. Nietzsche? Nuts. He likes a round of golf and snatched one—his only relaxation here—with Henry Cotton. He's an Anglophile: he thinks we're pretty smart, and literally, too—that is, he says we think we're getting shabby, but he doesn't see it. "Maybe not at Claridge's," I say, sourly, looking at my last pair of nylons, on for the occasion.

"No, not anywhere," he says, and tells how he's been around the country, everywhere on this tour: one-night shakedowns in pubs, commercial hotels, private houses, with friends, casual acquaintances, or strangers. He's seen a real cross-section of the public. And he's seen some shows, too. He likes Syd Fields and Eddie Grey and Will Fyffe. He admires their quality of sympathy and simplicity. Some other of our famous comics do not seem to appeal to him. He calls them commercial: that is, people pay to see them; therefore, they are worth their money, but to him not eloquent of that sensitivity he thinks is the basis of all the best work.

All these qualities he admires are what we most admire in him, I think. He is really liked, first as a man, then as a comic. At Claridge's, his floor waiter says it's not what he does, but the way he does it that makes him one in a million. A theatrical manager says if Hope were to open in a show here, there wouldn't be a seat unbooked for two years ahead. A policeman says it's a pleasure to hold up the crowds for a chap like that. The Guardee at the Ritz says it would almost be worth living in New York to see Bob Hope on Broadway. The man at the Foreign Office says he's the greatest ambassador ever. My hair-dresser says he cancelled a lucrative perm to get to the first showing of "They Got Me Covered." I find him one of the nicest human beings I've ever come across. I say he's grand. We all do.

Yours,
LESLEY BLANCH

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creating an aura of loveliness
heart-stirring as spring moonlight...
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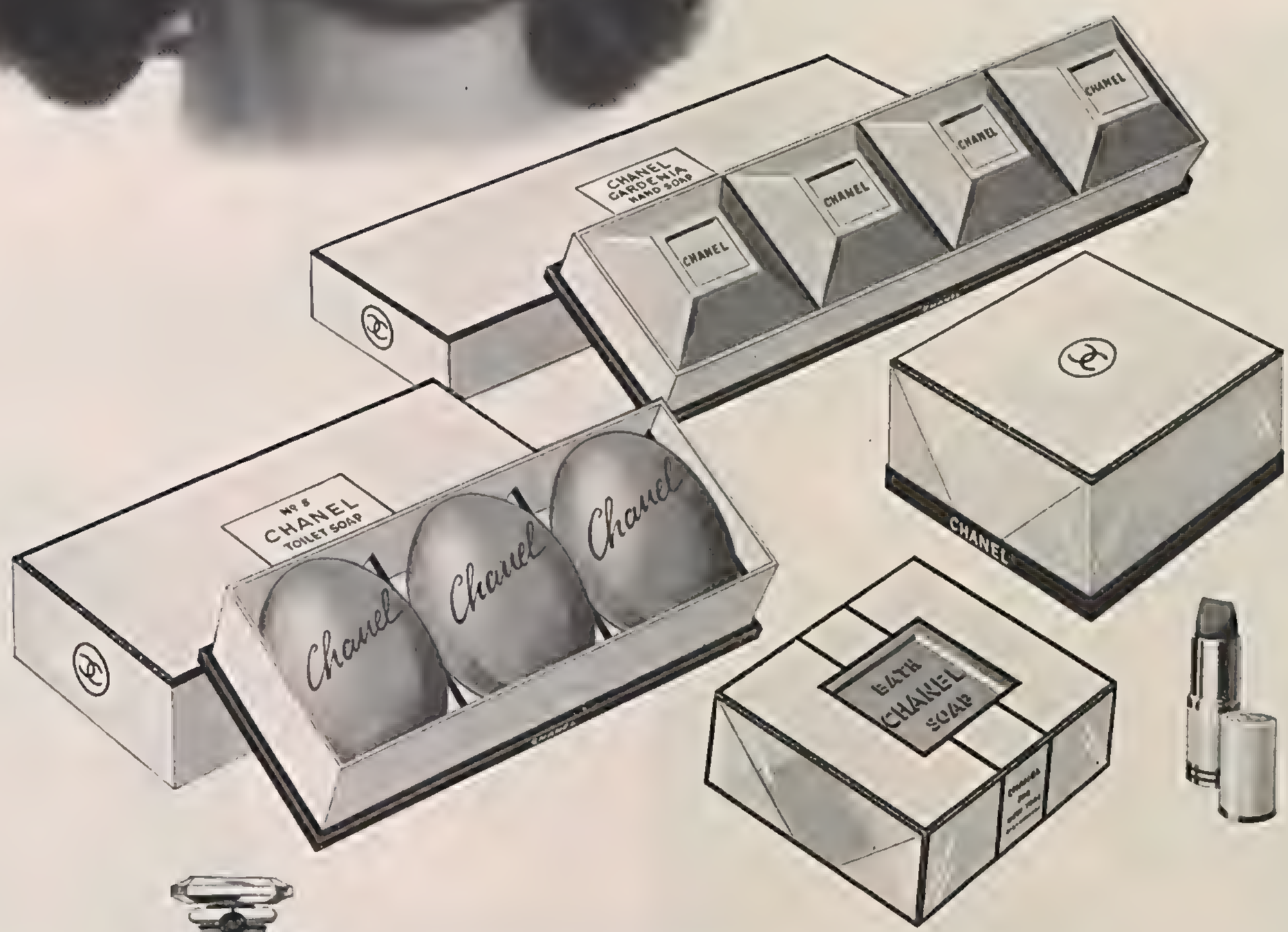

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DESTINATION . . . OVERSEAS

Rules, regulations, and suggestions for Christmas packages for men and women overseas

A SHOE-BOX for your thoughts, wrapped in sentiment and full of practicality. Again this year, Government regulations limit the size of packages going overseas to Servicemen to fifteen inches in length or thirty-six inches in length and girth together, and five pounds in weight. For an Army man or WAC overseas, the shipping dates are set from September 15 to October 15. Navy, Marines, and Coast Guards have a slightly longer span, from September 15 to November 1.

Those are the facts—inescapable and absolutely inelastic. Dates, size, and weight are all rigidly prescribed, but the contents are up to you. Remember that postal authorities check the package before it leaves the country, so don't harass them further with Christmas wrappings. You can still suggest the traditional ribbon and tinsel by lining the box with the prettiest, gayest tissue-paper you can buy. And stuff out the corners of the box with contrasting streamers of paper ribbon.

Games....

Gambling is the Serviceman's avocation, so send him playing-cards, miniature games of chess, cribbage, backgammon, and checkers. Also dice, plain and fancy. And darts. It seems that even in the jungle, it's easy enough to fabricate a makeshift dart-board, but good darts are something of a problem.

Food....

Soft cakes, chocolate candy, or crumbly cookies are messy and disintegrate while travelling. Stick to hard candy, particularly those big, fat lemon or lime jawbreakers. Vacuum-sealed tins of nuts, malted milk tablets, and a miraculous product called Klim (a sixteen-ounce container makes a gallon of surprisingly tasty milk) are all priceless additions to his K Ration.

Odds and Ends....

Really shop for a wind-proof lighter; it takes some doing, but they can be found. Don't overlook the ubiquitous carton of cigarettes, the sealed tin of smoking tobacco. Tooth-brushes, razors, blades, and old-fashioned razor-strops are at a premium...nothing fancy, but just the best standard brand. Socks and under-pants are in demand; laundry is slow, and spares are vital. Wooden clogs are useful to wear in showers. Fishing tackle has been hinted for in more than one V-mail, so have unbreakable mirrors, soap, and hair tonic. If you're sure that he got off without collecting quantities of sewing kits, shoeshining kits, and toilet kits, send him the most *(Continued on page 139)*

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the rare new fabric of Egyptian cotton. And looking for the Winnie Kay label, is as Timely as Buying War Bonds. Priced at $2.00 and $3.00

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all prices plus tax

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NEW YORK — DISTRIBUTOR

DESTINATION . . . OVERSEAS

(Continued from page 136)

compact one you can find. (Kiwi polish and polishing cloth do a quick job on shoes, and an aptly-named product, Blitz, is a whizz at polishing brass buttons and belt buckles.)

Plain loose-leaf note-books have been requested, and envelopes, plain ones, as well as airmail. (With envelopes, make sure to open the flaps so they don't stick shut). And if he likes "whodunits," include a couple of the small paper-bound ones.

Personal....

If you plan on sending a picture-frame, make sure to put a picture in it. And almost as good as a glamourized, pin-up perfect version of you, is a snapshot of a familiar scene, a photograph of the summer's best picnic, the children at the seashore. And, above all, make sure that there is something foolish, sentimental, and useless, something that could only come from you, to make this shoe-box Christmas.

P.S. For the WACs on your Christmas list, remember stockings, rayon or the big cotton mesh; and frou-frou underwear for off-duty hours. A bathing-cap, if you can find one. And, above all, lipstick, shampoo lotions, soap, and perfume.

DESIGN FOR DRESSMAKING

Other views of the young and simple velvet dress shown on page 112. Shaped waist-line with a side-front fullness. No. 9879 for sizes 12 to 18 (30 to 36). Features the Patented Contour Closure*

*REG. U. S. PAT. OFF. 22360.

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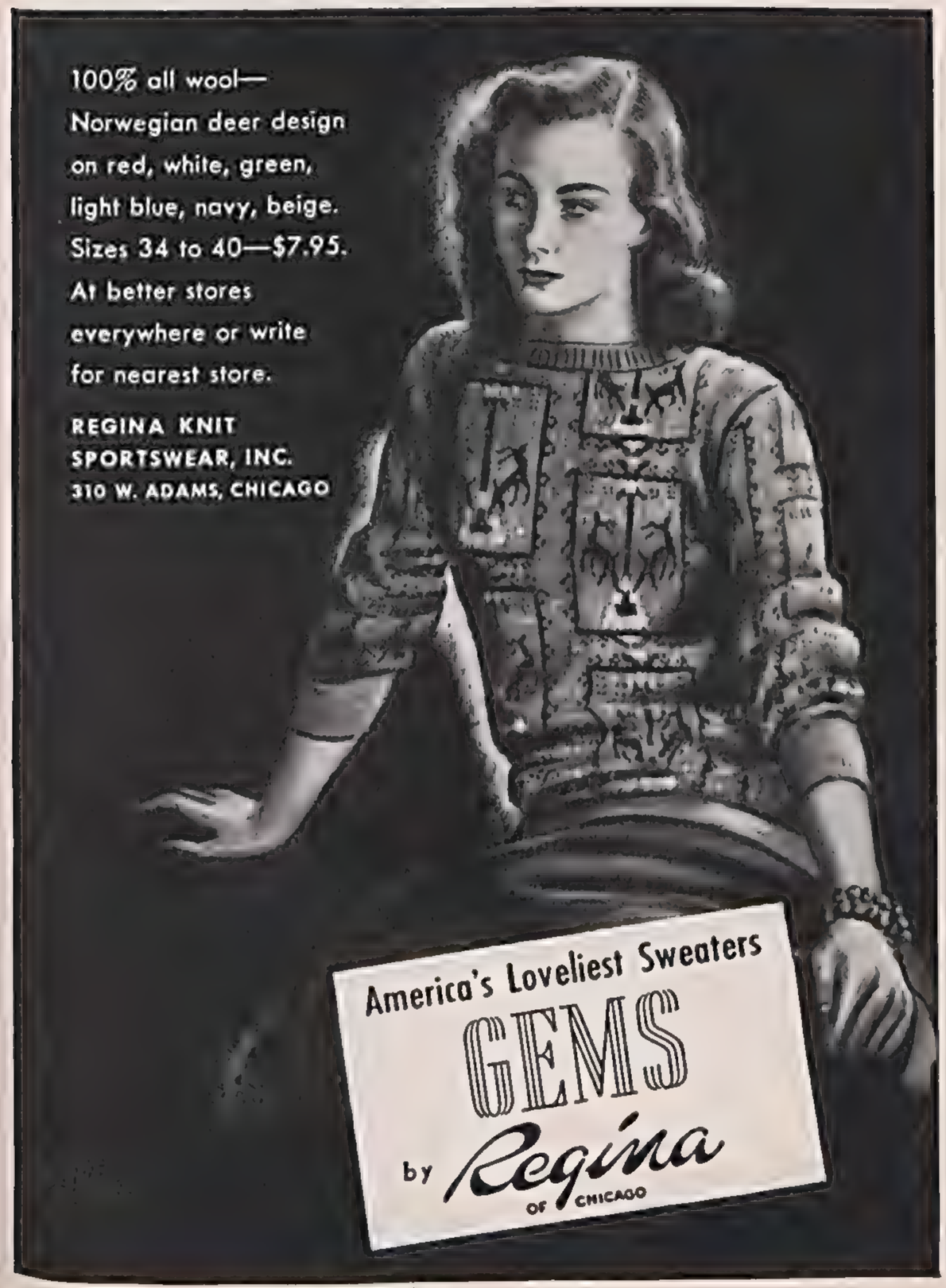

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Face Powder, six guest puffs... $1
Bath Powder, $1... Bubble Foam, $1
Talc, 55¢... Sachet, $1 & $1.75
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BEFORE BAND WAGONS

(Continued from page 80)

some of his most brilliant essays, stories, sketches, and prose poems, and his *Colossus of Marussi*, a full-blooded book about the people and country of Greece, are U.S. published and make literary history.

He has been distinguished as D. H. Lawrence's literary heir, but his writing is more full-throated, more casually erudite, more robust than Lawrence's. He transmutes the colloquial idiom of Manhattan gutters and the Doric prose of great English masters to a cathartic, neon-lit, metaphysical world of his own. Lawrence was essentially a novelist, a poet; Miller is a poet and that anarchist in twentieth-century letters, an autobiographer.

His Manhattan tailor father never read a book; he himself has written almost a dozen and has some eight more in preparation. At fifty-two, he is looked upon, by progressive young writers and thinkers everywhere, as a compelling force in American letters and thought; an annihilator of outmoded taboos, isms, and godheads; the creator of a combustible, uninhibited, fantastically personal prose.

Because Los Angeles, more than all other cities, gives him a sense of the future, he lives in a narrow canyon not far distant from it, writing and painting water-colours. Recently, he circulated a form letter requesting purchasers for these paintings. "I believe in myself. That is my whole credo."

Painter—Morris Graves

The Museum of Modern Art introduced him to Eastern art lovers in their revolutionary *Americana 1942: 18 Artists from Nine States.* The Seattle Art Museum presented him to the West. Eastern critics gathered wide-eyed among his tenuous gouaches, his mathematical pen-and-pencil drawings, gasped in amazement, and rushed off to jubilate, "Totally unlike anything hitherto dreamed of in U. S. art.... Sensation of the show, destined perhaps to become a leader of a new cult."

Swirling, iridescent multicolours or irregular and fluid monotones of one rich decisive hue are his gouaches of spindle-legged birds. He paints carefully obfuscated serpents and moons. His blueprint-precise pen-and-pencils of dissevered period chairs recall the most beautiful of luminous Japanese water-colours, the semi-abstract scratchings upon American Indian cave walls and pottery, geometric Surrealism, and the schizophrenic notations of Swiss Paul Klee. But they are exhilaratingly, hedonistically, sanely his own.

At thirty-three, this Oregon-born, six-foot-four painting pioneer lives a hermit life, save for Edith, his dachshund, remote from art centres and coteries. In ten-hour stretches, he paints and draws the enigmatic pictures which are gradually helping to release the most advanced of the younger American artists from the literal, the academic, the photographic, overrealistic.

Young American Poet—Sgt. Karl Jay Shapiro

At twenty-nine, he is the voice of modern *(Continued on page 141)*

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BEFORE BAND WAGONS

(Continued from page 140)

America capturing the clashing rhythms of today in virile, lucid poems for tomorrow. He is that strange creature, that suspect creature, a poet, a modern poet. He is also a soldier.

His verse forms are classic, universally, timelessly classic, but his speech is the metallic speech, the emotional, the functional speech of the thinking man in the streets disciplined to poesy, raised to exultation. His English is U. S. A., 1943. He invents no new and complicated words; he displays no artfully arranged and distorted metrical patterns. He does not need the tricky, the glittering, the emptiness of precious, poetical conceit, for he is not interested in the few, but the many. He wants everyone to understand what he has to say.

From the New Guinea jungle where he is a Sergeant in the Medical Corps, from scenes of battle and bombing and outrage, he constantly and steadfastly writes his belief in truth and beauty and the dignity of human thought as expressed in the simple phrase, the concrete word. By V-letter, by airmail, by whatever means are possible, his poems come, and they are the heartening, the eloquent testimonial to faith and the indomitable spirit of man. They are reports, salutes, philosophies, portraits of people and cities. They are credos and the concise musings of a well-stocked and supple mind. They are political and about yesterday, today, tomorrow. They are letters in verse. They are love poems.

Baltimore-born, Baltimore-bred, he does not need New York or Paris or London to fire his genius. He does not even need Baltimore nor the jungles which surround him today. *Person, Place and Thing*, his one book of collected poems, has gone into two printings, an unusual thing for a first book of poems. He is influencing modern poets in America, England, and Australia, where the vanguard hails him as the greatest and most influential of younger American poets. "He is the true spokesman of our generation—a generation that grew up to hate war—though it intends to fight through to victory a second time," said Seldon Rodman, in *The New Republic*.

Architect—Frederick J. Kiesler

He is actually designing tomorrow—its habitations, theatres, museums, and galleries; its shop windows and public buildings; the chairs upon which it will sit, and the tables from which it will eat. He works in space. To be utterly free in a free world, man must have space, and Kiesler gives man this space. Twenty-two stories above lower Manhattan, upon the terraces of one of the city's most sky-bound penthouse apartments, he visualizes the rooms of the future.

Since 1916, he has warred for his space-stage. In 1924, at Paris' World's Fair, he first demonstrated his suspension principle in house construction and community planning. New York saw his full-size space-house model in 1933. Both projects were viewed with wonder and respect, but both await a more adventurous tomorrow.

At fifty-one, this Viennese-born, Viennese-trained master builder, so completely *(Continued on page 142)*

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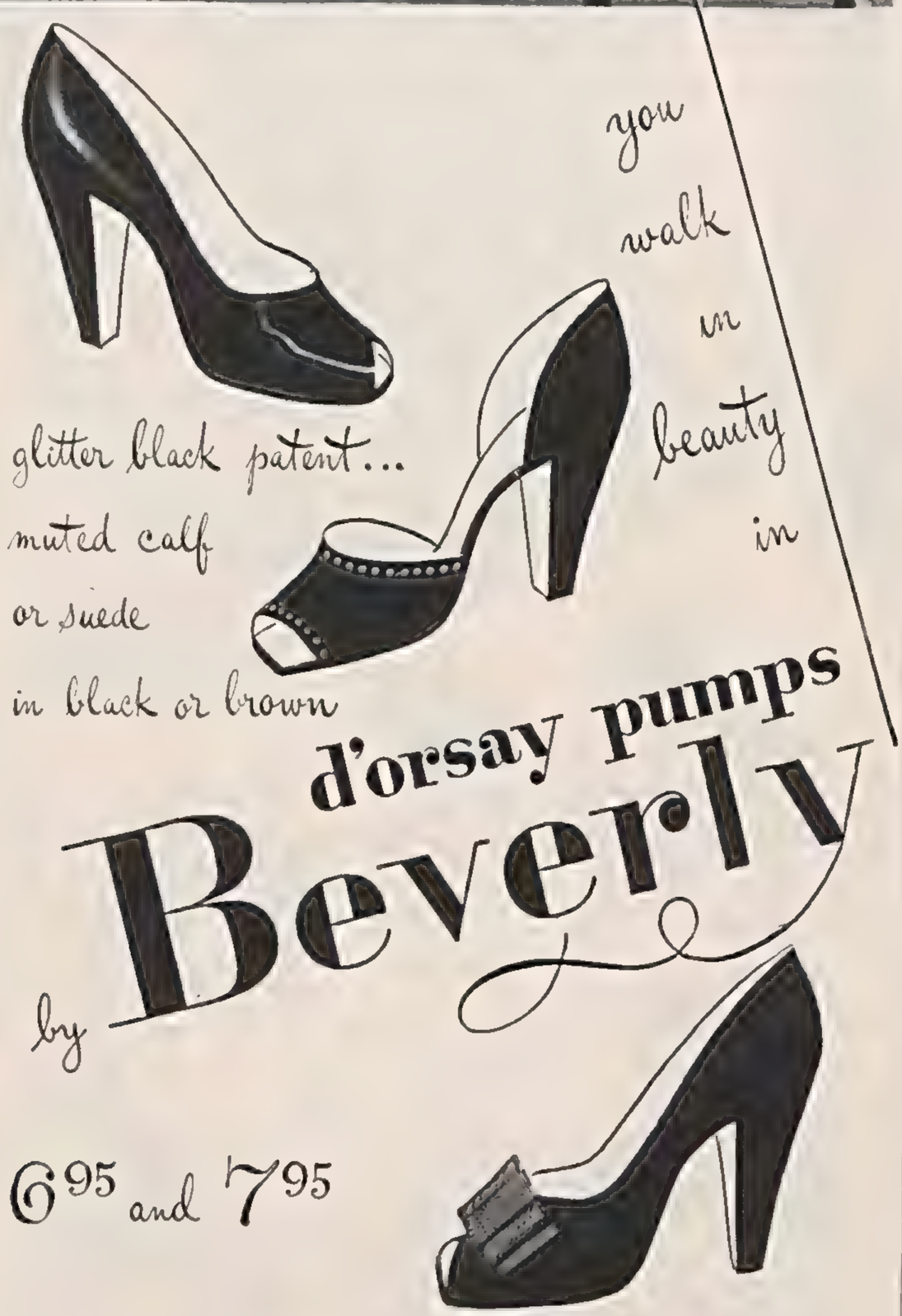

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BEFORE BAND WAGONS

(Continued from page 141)

ahead of his time, is influencing the future by lavishly giving of his knowledge to students of Columbia University's School of Architecture, and its Laboratory of Design Correlation, of which he is Director. As Scenic Director for the Juilliard School of Music, he is one of the few active exponents of experimental stage design in this country. And as designer and builder of Peggy Guggenheim's Fifty-seventh Street, "Art of This Century" museum-gallery, he has sensationally demonstrated a museum presentation technique. All the presentation tools in this museum are mobile, flexible, multipurposed, and especially adapted to the works that they are featuring. The lighting is controlled, when necessary, by the spectator himself.

Composer—Pfc. Samuel Barber

At thirty-three, he is looked upon by serious musicians as a classic composer creating new musical forms in a great tradition. In twenty-three published compositions, including overtures, a miniature symphony, a concerto, chamber-music, three triumphant choral works, and numerous simple songs, he sets his personal seal of order, loveliness, and romanticism upon modern music. His "Symphony" was the only American composition to be performed at the Salzburg Festival. Toscanini introduced his "Adagio" to South America. His scores have been performed by all the major orchestras in the United States, in Rome and Milan, in London, and by the Vienna Philharmonic. He has received glittering prizes. During the 1942-43 season, his music had more performances by symphony orchestras in the United States than any other American composer's.

With a fine sense of musical design, a basic integrity, and extraordinary naturalness, he integrates classic form, modern orchestral innovations, and revolutionary tonalities, producing compositions distinguished by a new, articulate sonority. His music has an elegant world-of-tomorrow architecture, a completely individual independence of ideas, and a passionate attention to meanings rather than effects.

He is inventive in a large sense. With contemporary economy, logic, and beautiful precision, he compresses a full, three-movement symphony into a soaring, spacious "Symphony in One Movement." His "Adagio for Strings" is lyric. His "Second Essay" introduces a succinct, essentially modern, two-part form for orchestral music. It is terse, witty, apposite. It has been called the "music of disenchantment." His songs, which he frequently sings himself, depend upon connotation rather than literal meanings. They derive from a galaxy of modern poets, ranging from Emily Dickinson and James Stephens, through James Joyce and Stephen Spender. At present, this Westchester, Pennsylvania-born, six-foot nephew of ex-Metropolitan opera star, Louise Homer, is a Private First Class in the United States Army.

Short-Story Writer—Eudora Welty

She is all American, all Jackson, Mississippi. But only in externals is she a teller of regional tales. The Mississippi's devious *(Continued on page 147)*

As you like Him

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ANSWERS TO CORRESPONDENTS

Q. What is the appropriate informal dress for a bride during the month of October?

A: A short, street-length dress, in almost any colour except black, not too décolleté, but softly cut, with three-quarter or full-length sleeves. It could be of any formal material, silk or rayon crêpe, or very thin wool, perhaps beige, moonstone-blue, or a soft grey-green.

Q: For a reception at home after an informal wedding, does the wedding party stand in line to receive the guests? If so, what is the order?

A: The wedding party can stand in line. The groom comes first, the bride next, then the maid of honour, then the bridesmaid, if any. The parents of the bride and groom circulate among the guests, as the ushers always do.

Q: What is the proper fee to give an organist, and when is it given?

A: The organist's fee is part of the expenses undertaken by the bride's family. It varies in each town, and even in each church, so the sum should be discussed with the clergyman before the wedding. The bride's father can send a cheque to the organist a day or so after the ceremony, or at any other time the clergyman suggests.

Q: Who usually takes the bride to church for the wedding? Aren't the bride and groom supposed not to see each other the day of their wedding until they meet in the church?

A: Traditionally, the bride goes to the church with her father, who accompanies her from the house, up the aisle of the church to the altar, where he gives her away. And you are quite right—the bride and groom are not supposed to see each other on the day of the wedding until the ceremony.

Q: Should announcements sent before a wedding include an invitation to the reception? Are others sent to friends who aren't invited to the wedding, after the wedding has taken place?

A: Announcements are never sent before the wedding, but are mailed the day of the ceremony, and only to those who have not been invited to the wedding. An announcement is a formal communication, and invitations, instead of announcements, are usually sent to all close friends, even if there is no possibility of their being able to attend.

Q: What are some appropriate gifts for wedding attendants?

A: For bridesmaids: a tiny gold chain-bracelet with a little round medal or a four-leaf clover engraved with the initials of the bride and groom and the date (these are not expensive and make an attractive, lasting present); key-chains of gold or silver; a guard-ring of gold, carved in a rope or scallop design so that it does not look like a wedding-ring; a china or glass box, marked with the bridesmaid's initials, which she could use for cigarettes or odds and ends on her dressing-table. For ushers: a money clip; cuff-links; key-chain; or a silver ash-tray engraved with the date and usher's initials.

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BEFORE BAND WAGONS

(Continued from page 142)

waters swirl through the pungent pages of her well-ordered prose. Mississippi grasslands, forests, crumbling mansions, and the Natchez Trace fill the varied outlines of her short stories and her one novelette. Her people are native to this rich Southern world in decay. But they are native only in the sense that they live there, in those villages, upon those remote farms, in those classic-columned and tottering mansions, in those mouldering towns beside that treacherous and soul-erosive river. She writes of Mississippi people beautifully, humorously, timelessly, straight from the heart.

She is an innovator in only one sense. She does not borrow from any of her predecessors—European or American. She is a great stylist writing American English, frequently American English of the Deep South, intuitively, economically, poetically, simply, and with a TNT impact. At thirty-four, she is frequently heralded as the most powerful of contemporary American short-story writers.

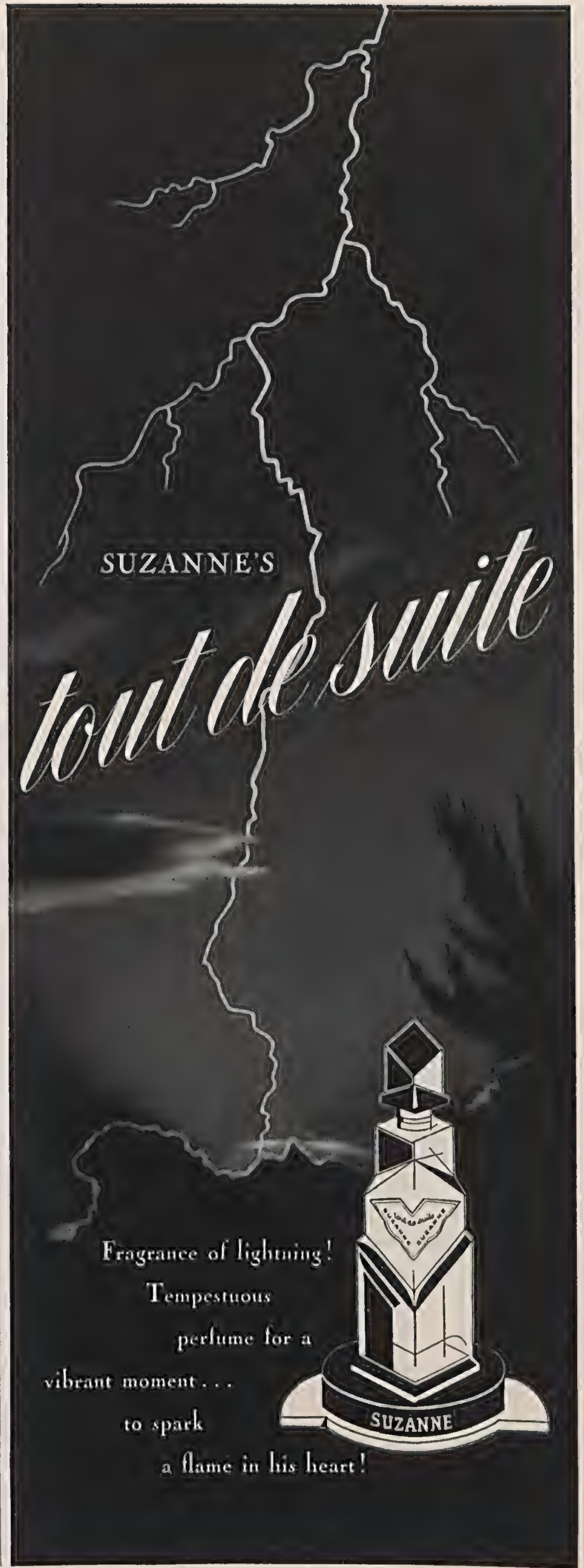
Although she has received nationally famous prizes and critical acclaim, her one volume of collected short stories, *A Curtain of Green*, and her novelette, *The Robber Bridegroom*, a rambunctious, ironic, equivocal folk-tale, fairy-tale for adults, are read, for the most part, by the adherents of experimental and literary magazines. Her stories concern everyday people and everyday monsters. Her next book, *The Wide Net*, a new collection of short stories, will be published soon.

Sculptor—Ossip Zadkine

He has been called "the most agile-minded and technically adventurous figure in the whole field of European sculpture." For almost thirty years, he has been a storm-centre, chiseling revolutions in stone, carving rebellions in wood. In an age attentive to virtuoso experiments in all the arts and sciences, he fuses a complete and classic mastery of stone, wood, and metal, with the beautiful and private vision of his peripatetic mind. His work includes simple, concave, convex, multi-planed, multi-dimensional, multi-imaged, more-than-real, anomalous, gently cinctured and incised figures, moulded tree trunks, and evocative portrait busts. At fifty-three, these make him a legend to an ever-increasing international group of confrères, critics, far-sighted art patrons, students, and art lovers.

In modern sculpture, he is creating style in petrified substances, not fads, fashions, or tricks. He is influenced by no sculptural school, save, perhaps, the ancient Egyptian. He was *avant garde* in 1914; he is *avant garde* in 1943, finding each new work some portent of tomorrow.

Russian-born, London-educated, Paris-matured, 1943 finds him, a diminutive figure, moving, with complete absorption, in the stone-and-plaster forest of his Greenwich Village-Charles Street studio where he carves in ebony or finds rare shapes in New England headstones, Tennessee marble, and the discarded paving-blocks from Manhattan's gutters. For relaxation, he draws in ink, pencil, and gouache—golden loam-brown, foamy blue-green, narrative, symbo- *(Continued on page 148)*



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BEFORE BAND WAGONS

(Continued from page 147)

logical compositions which shock the senses, make for dreams, and hang superbly in modern apartments.

Critic—Lionel Trilling

In critical essays and books unusual for their uncomplicated language and their simple logic, he leads readers and students along the highroads of classical and modern literature. With acid penetration, an encyclopediac knowledge of literature past and present, and an infallible sense of what will be literary good news tomorrow, he clarifies complexities in prose and determines their historical mission. In an age of pedestrian reviewers, he is an arbiter. He makes his own decisions as to what's good and what's bad, tells his reasons in *The Nation, The New Republic, The Partisan Review, The Kenyon Review,* and in his books of criticism, *Matthew Arnold* and *E. M. Forster.* The Arnold and the Forster are two diverse books which are high spots in modern critical, biographical writing. Trilling has been the object of critical adulation both here and abroad. He has also been the cause of literary battles.

As featured critic on four important magazines, as an Assistant Professor of English at Columbia University, as an advising editor of *The Kenyon Review,* as a crusader for the honest, the beautiful, the dignified, in modern literature; and as the author of the short-story triumph, *Of This Time, or That Place,* his first published fiction, he is, at thirty-nine, in an active position to help shape the literary tomorrows of the nation's youth.

LEO LERNER

Are Fat People *Really* Happier?

Only a daughter—age 5—would ask a question like that. Did it bother me? Not much now. But those awful years of doubt. Should I pass up a stunning dress because of my figure? Do I dare rhumba? Is my husband still interested or just accustomed to me?

No, I don't have those doubts any more because I'm free at last. Yes, free from the burden of excess fat. I didn't go on any starvation diet. I didn't take any drugs or laxatives. And at my age strenuous exercise was—well, a little out of the question.

I became free through a plan that's as simple as A, B, C. It's called the Ayds Candy Reducing Plan. With this plan I didn't cut out all those good things I love to eat . . . gravies, corn, meat and potatoes. I merely cut them down. Yet believe me, I ate plenty. My doctor told me Ayds Candy makes it easier for overweights to take off pounds because it dulls the appetite for fattening, high calorie foods. He said, too, that Ayds Candy contains important vitamins A, B_1 and D, and essential minerals Iron, Calcium and Phosphorus as well as other nutrients.

I didn't suffer one hungry moment. Still I lost several pounds the first two weeks. It was thrilling. I kept on until my weight is now down to where I want it.

I'd recommend the simple Ayds Candy Reducing Plan to my best friend. In fact, I have. She's gotten results, too. Expensive? Hardly. Only $2.25 for the large size box which gives you a full thirty days' supply. Results were guaranteed with the first box so I didn't risk one penny.

Believe me, fat people aren't happier just because they're fat. It usually works the other way. It's foolish to persist in being fat, when so many hundreds of people get results with the Ayds Candy Reducing Plan. If you happen to be fat, you weren't meant to be that way. Why don't you try this easier Ayds way to take off pounds? You can get Ayds at leading department and drug stores. The Carlay Company, 160 E. Illinois St., Chicago, Illinois.

MORE JOBS OFFERED IN NEW *PRIX DE PARIS* CONTEST

Because past winners of the *Prix de Paris* have proved valuable members of Vogue's staff, our college contest will be broadened this year to include career-awards on other Condé Nast Publications: House & Garden, Glamour, Vogue Pattern Book.

There will be career-prizes not only for fashion-minded seniors, but also for those with a talent for writing, a turn for decorating, a flair for advertising, an aptitude for drawing. To conform to a quickened college curriculum, the contest will be briefer than usual. In October 15 Vogue, you will find the new rules and an application blank. The first quiz, based on the October issues, will appear in November 1 Vogue.

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"The Lift that never lets you down"

For figure loveliness . . . there's real American beauty with PERMA☆LIFT. For a miracle happens at the base of the bra-cup where a patented cushion inset softly lifts your bosom, holds that firm rounded contour, never becomes limp or lax through seasons of washing and wear. Bra and Bandeau styles, $1.25 to $2.50. Long-Line models, $2 and $2.50. ☆ ☆ A. Stein & Company ☆ Chicago ☆ New York

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Dear Mr. Powers—I'm really interested. Please send me full details of your HOME COURSE in your illustrated booklet "The Powers Way."

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Street.....

City.....State.....

Occupation.....Age.....

THE FUN IS IN THE FIELDS

(Continued from page 96)

acquired a speaking acquaintance with English, an exhaustive intimacy with American slang.

Boys and girls from England—via a recent Lisbon Clipper or a *Mayflower* priority—worked for American farmers with names lavishly non-Anglo-Saxon. For Mrs. Anna Zaskey, a sound, ruddy, 70-year-old woman with a tang of humour, the Eaglebrook youngsters hoed corn. (Since her husband's death a couple of years ago, Mrs. Zaskey has run the farm single-handed, has lost some 53 pounds.) The Camp weeded, harvested 130 acres of potatoes for Mike and Roman Skibiski—sons of the first Polish settler in the Deerfield Valley—good-looking young men who make a big-time success of their farming, own farms in South Deerfield and Sunderland, have share-croppers in Whately and Hadley, a farm machinery business on the side, pictures of onions and tractors on their cheques. Picking potatoes for the Skibiskis, with considerable expertise, was Theodore Conant, son of Harvard's President, and a startling facsimile of his father.

For farmers named Molitores, Balumas, Beaubien, worked a boy who could chill any cucumber-picking party with laconic reminiscences of the London *Blitz;* a pretty blond girl from Scotland, who came to the United States with a bad case of bomb-fright, was working at Eaglebrook because she thought raising food in America the most direct way of feeding her family in Aberdeen. For a farmer named Spruyt—formerly a professor of entomology—worked a young man who could annoy his companions by chattering unintelligible Chinese: Henry Sailer, whose father also was formerly a professor, at Yen Ching University, is now interned by the Japanese in Occupied China.

45-hour Week

Six days a week, unless there was rain, to Old Testament specifications, the Camp was up at 6:30, eating a staggering breakfast at 7:00, off to work at the various farms at 8:00. Each work-group had a foreman—a boy or girl who supervised the job, reported at the end of the day on the wage-rate deserved by each camper. The Camp paid the workers, then billed the farmers, who cheerfully sent cheques and didn't argue. Campers with insomnia—the giggly, not the pathological sort—were docked in pay, on the theory that, without their nine hours' sleep, they were worth less on the job.

At mid-morning, again at mid-afternoon, the field workers took time out; at noon, they knocked off for an hour, consuming incalculable amounts of milk and sandwiches. If they were working in Hatfield or Sunderland, over near the Connecticut, they took a dip in the river, under the plumy Corot trees along the shore. Rest periods were always enlivened by rocking discussions of the week's one big social event: the Saturday evening excursion into Greenfield, when the campers were given supper money and a blessing, were left to choose between Lobster Thermidor and hamburg rolls, between "Mission to Moscow" and "Frankenstein Meets the Wolf Man."

(Continued on page 150)

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THE FUN IS IN THE FIELDS

(Continued from page 149)

A strange and wonderful spirit mushroomed up in the Camp: the philosophy that farm work is fun, an 8-hour day shorter than a 4-hour day, a hard job easier than an easy job. A feeling for spirited competition grew up in the fields: when Marian Seldes, daughter of Gilbert Seldes, set the season's record by harvesting 175 bushels of potatoes one day between eight and five, she gained all the prestige accorded a more conventional camp's star diver or tennis champion. What the farmers couldn't foresee, last June—what they could scarcely believe, when they counted the proofs in September—was the fact that these "city youngsters" would learn so quickly and practise so expertly the strenuous arts of agriculture.

Facts and Figures

From June to September, about 250 different boys and girls worked at Eaglebrook; the Camp could handle only 130 at any one time. They paid the Camp $25 a week. Averaging 44c an hour for their work, many earned almost enough to pay their way. They all stayed at least three weeks: this allowed time for training in Eaglebrook's own garden, before they went out as professional farmhands. By the end of August, the Camp had harvested 15 carloads of onions, 86,900 bushels of potatoes; had grown, picked, canned 4,000 quarts of vegetables.

In line with the local tradition of poetic young women, late in the summer in South Deerfield a 14-year-old girl was moved to verse. Granddaughter of a farmer for whom the Eaglebrook workers did some haying, Avis Dodge used the occasion as subject-matter for a light lyric with heavy implications:

"The English refugees shout 'Hooray!
We're glad we're in the U.S.A.'
And E.M. Dodge says, 'I'm glad you like working in the hay.'"

Barn-dances, hymn-sings, tennis, Greenfield Saturday nights—these were all right in their way. But the fun of the Eaglebrook Work Camp summer—the fun that really paid off, in bushels, carloads, acres, dollars, health, skill, prestige, Americanization—the *fun* was in the fields.

FOR Better Cocktails

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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The fly-front shirtwaist dress is a classic worth repeating. This: rayon-and-Aralac in beige; simulated snakeskin belt. By Nelly Don. Comes in sizes 10 to 20. $13. Frank R. Jelleff

An October-to-May dress of soft green wool with buttons down the front; very receptive to accessories. An Anne Mitchell design. Sizes 16½ to 20½. $25 at Abraham and Straus

BAKER

Get away from it all — for a while

The red and golden months of Fall offer a new and ideal world at Saratoga Spa. Here life at The Gideon and a "Restoration Cure" at The Spa, combine to melt away war-weary nerves. The privacy and serenity of a great country house. Food that even in these days deserves its national reputation. Here autumn stages an Adirondack gala while the air from the pines is brisk and invigorating. Through trains from New York. No car needed. The Gideon is now so noted and desirable, early reservations are advisable. Privately operated, E. C. Sweeny, Lessee.

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Half-measures of colour . . . wholly effective on this jumper dress of taupe and ice-blue acetate-and-rayon. An Arthur Weiss design. Sizes 10 to 20. About $25. Frederick and Nelson

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ARMY SECRET. Flying key Army personnel or special equipment is just one of the important duties of the men and women of the Civil Air Patrol. Here the camera caught Flight Officer Gahagan ready to take off from an Eastern airport. Destination is an Army secret. No secret, though, her cigarette. Camel, of course. Why "of course"? Because Camel not only has been her own personal favorite for years but the favorite in all the services.*

R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

She's on a different kind of Dawn Patrol *now*

FLIGHT OFFICER GAY GAHAGAN OF THE CIVIL AIR PATROL SAYS THAT EVERYTHING'S CHANGED NOW——EXCEPT THE CIGARETTE SHE'S SMOKING. IT'S STILL—AND ALWAYS—CAMEL

Flight Officer Gay Gahagan—"on leave"

IF ANYONE ever rated the title "Glamour Girl" it was the gracious and gay Gay Gahagan. You used to see her constantly . . . on the covers of the best magazines . . . at chic parties . . . on the "dawn patrol" at the ringside tables of the smartest night clubs . . . at fashion shows . . . at Roosevelt Field flying "just for fun." But now she's Flight Officer Gay Gahagan, and you find her flying a CAP plane on Army missions. Everything's changed now. Well, not quite everything. Her cigarette is *still* Camel.

ORDERS OF THE DAY. And here is Flight Officer Gahagan in the Operations Room. Just like a regular Air Force "briefing". . . even to the Camel cigarettes.

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